

“LONGINUS”
ON THE SUBLIME

WITH AN ENGLISH TRANSLATION BY

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NOTE ON THE TEXT

THE oldest and best manuscript of this treatise is the Paris manuscript 2036 of the 10th century, which is probably the source from which all the other existing manuscripts are derived. From it twenty pages, more than two-thirds of the whole, are unfortunately lost. It is designated P.

The text here printed is based on Vahlen's fourth edition (1910) of Otto Jahn's text. Readings which are neither in P nor in Vahlen's 1910 text are recorded in footnotes.

ΔΙΟΝΥΣΙΟΥ Η ΛΟΓΓΙΝΟΥ ΠΕΡΙ ΥΨΟΥΣ

1. Τὸ μὲν τοῦ Κεκιλίου συγγραμμάτιον, ὃ περὶ ὕψους συνετάξατο, ἀνασκοπούμενοις ἡμῖν ὡς οἶσθα κοινῇ, Ποστούμιε Τερεντιανὲ φίλτατε, ταπεινότερον ἐφάνη τῆς ὅλης ὑποθέσεως, καὶ ἥκιστα τῶν καιρίων ἐφαπτόμενον οὐ πολλήν τε ὠφέλειαν, ἥς μάλιστα δεῖ στοχάζεσθαι τὸν γράφοντα, περιποιοῦν τοῖς ἐντυγχάνουσιν· εἴτ' ἐπὶ πάσης τεχνολογίας δυεῖν ἀπαιτουμένων, προτέρου μὲν τοῦ δεῖξαι, τί τὸ ὑποκείμενον, δευτέρου δὲ τῇ τάξει, τῇ δυνάμει δὲ κυριωτέρου, πῶς ἂν ἡμῖν αὐτὸ τοῦτο καὶ δι' ὧν τινων μεθόδων κτητὸν γένοιτο, ὅμως ὁ Κεκίλιος ποῖον μὲν τι ὑπάρχει τὸ ὑψηλὸν διὰ μυρίων ὄσων ὡς ἀγνοοῦσι πειρᾶται δεικνύναι, τὸ δὲ δι' ὅτου τρόπου τὰς ἑαυτῶν φύσεις προάγειν ἰσχύοιμεν ἂν εἰς ποσὴν μεγέθους ἐπίδοσιν, οὐκ οἶδ' ὅπως ὡς οὐκ
- 2 ἀναγκαῖον παρέλιπεν· πλὴν ἴσως τουτονὶ μὲν τὸν ἄνδρα οὐχ οὕτως αἰτιᾶσθαι τῶν ἐκλελειμμένων, ὡς αὐτῆς τῆς ἐπινοίας καὶ σπουδῆς ἄξιον ἐπαινεῖν.
- 179 r. ἐπεὶ δ' ἐνεκελεύσω καὶ ἡμᾶς τι περὶ ὕψους πάντως

DIONYSIUS OR LONGINUS ON THE SUBLIME

1. You know, my dear Postumius Terentianus, that when we were studying together Cecilius's ^a little treatise on the Sublime we found it was too trivial to satisfy the full demands of the subject and omitted altogether to touch upon the main points, and that consequently it does not render to its readers very much of that assistance which should be an author's chief aim. Moreover, in every systematic treatise there are two requisites: the author must first define his subject, and secondly, though this is really more important, he must show us how and by what means of study we may reach the goal ourselves. Cecilius, however, while assuming our ignorance and endeavouring by a thousand instances to demonstrate the nature of the sublime, apparently thought it unnecessary to deal with the means by which we may be enabled to educate our natures to the proper pitch of elevation. Still, so far as Cecilius is concerned, we ought perhaps rather to praise him for the mere conception of such a treatise and the trouble spent upon it than to blame him for his omissions. But since you have now required me in my turn to prepare some notes on the sublime

^a A Sicilian rhetorician, in religion a Jew, who taught at Rome in the time of Augustus.

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εἰς σὴν ὑπομνηματίσασθαι χάριν, φέρε, εἴ τι δὴ δοκοῦμεν ἀνδράσι πολιτικοῖς τεθεωρηκέναι χρῆσιμον, ἐπισκεψώμεθα. αὐτὸς δ' ἡμῖν, ἑταῖρε, τὰ ἐπὶ μέρους, ὡς πέφυκας καὶ καθήκει, συνεπικρινεῖς ἀληθέστατα· εὖ γὰρ δὴ ὁ ἀποφηνάμενος, τί θεοῖς ὅμοιον ἔχομεν, “εὐεργεσίαν” εἶπας “καὶ ἀλήθειαν.” γράφων δὲ πρὸς σέ, φίλτατε, τὸν παιδείας ἐπιστήμονα, σχεδὸν ἀπήλλαγμαί καὶ τοῦ διὰ πλειόνων προϋποτίθεσθαι, ὡς ἀκρότης καὶ ἐξοχή τις λόγων ἐστὶ τὰ ὕψη, καὶ ποιητῶν τε οἱ μέγιστοι καὶ συγγραφέων οὐκ ἄλλοθεν ἢ ἐνθένδε ποθὲν ἐπρώτευσαν καὶ ταῖς ἑαυτῶν περιέβαλον εὐκλείαις τὸν αἰῶνα. οὐ γὰρ εἰς πειθῶ τοὺς ἀκρωμένους ἀλλ' εἰς ἔκστασιν ἄγει τὰ ὑπερφυᾶ· πάντα δέ γε σὺν ἐκπλήξει τοῦ πιθανοῦ καὶ τοῦ πρὸς χάριν αἰεὶ κρατεῖ τὸ θαυμάσιον, εἶγε τὸ μὲν πιθανὸν ὡς τὰ πολλὰ ἐφ' ἡμῖν, ταῦτα δὲ δυναστείαν καὶ βίαν ἅμαχον προσφέροντα παντὸς ἐπάνω τοῦ ἀκρωμένου καθίσταται· καὶ τὴν μὲν ἐμπειρίαν τῆς εὐρέσεως καὶ τὴν τῶν πραγμάτων τάξιν καὶ οἰκονομίαν οὐκ ἐξ ἑνὸς οὐδ' ἐκ δυεῖν, ἐκ δὲ τοῦ ὅλου τῶν λόγων ὕψους μόλις ἐκφαινομένην ὁρῶμεν, ὕψος δέ που καιρίως ἐξενεχθὲν τά τε πράγματα δίκην σκηπτοῦ πάντα διεφόρησεν καὶ τὴν τοῦ ῥήτορος εὐθὺς ἀθρόαν ἐνεδείξατο δύναμιν. ταῦτα γὰρ οἶμαι καὶ τὰ παραπλήσια, 179 v. Τερεντιανὲ ἡδιστε, καὶ αὐτὸς ἐκ πείρας ὑφηγήσαιο.

2. Ἡμῖν δ' ἐκείνο διαπορητέον ἐν ἀρχῇ, εἰ ἔστιν

^a This remark is attributed both to Pythagoras and to Demosthenes.

ON THE SUBLIME, I. 2-II. 1

purely for your own sake, let us then see whether our views have any real value for public speakers ; and in the details of our inquiry you yourself, my friend, will, I am sure, do what duty and your heart alike dictate and give me the benefit of your unbiased judgement. For he spoke well who, in answer to the question, "What have we in common with the gods?" said "Kindness and Truth." ^a Further, writing for a man of such learning and culture as yourself, dear friend, I almost feel freed from the need of a lengthy preface showing how the Sublime consists in a consummate excellence and distinction of language, and that this alone gave to the greatest poets and historians their pre-eminence and clothed them with immortal fame. For the effect of genius is not to persuade the audience but rather to transport them out of themselves. Invariably what inspires wonder casts a spell upon us and is always superior to what is merely convincing and pleasing. For our convictions are usually under our own control, while such passages exercise an irresistible power of mastery and get the upper hand with every member of the audience.

Again inventive skill and the due disposal and marshalling of facts do not show themselves in one or two touches : they gradually emerge from the whole tissue of the composition, while, on the other hand, a well-timed flash of sublimity scatters everything before it like a bolt of lightning and reveals the full power of the speaker at a single stroke. But, as I say, my dear Terentianus, these and other such hints you with your experience could supply yourself.

2. We must begin now by raising the question

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ὕψους τις ἢ βάθους τέχνη, ἐπεὶ τινες ὅλως οἴονται
 διηπατῆσθαι τοὺς τὰ τοιαῦτα ἄγοντας εἰς τεχνικὰ
 παραγγέλματα. γεννᾶται γάρ, φησί, τὰ μεγαλοφυῆ
 καὶ οὐ διδακτὰ παραγίνεται, καὶ μία τέχνη πρὸς
 αὐτὰ τὸ πεφυκέναι· χεῖρω τε τὰ φυσικὰ ἔργα, ὡς
 οἴονται, καὶ τῷ παντὶ δειλότερα καθίσταται ταῖς
 2 τεχνολογίαις κατασκελετευόμενα. ἐγὼ δὲ ἐλεγ-
 χθήσεσθαι τοῦθ' ἐτέρως ἔχον φημί, εἰ ἐπισκέψαιτό
 τις ὅτι ἡ φύσις, ὥσπερ τὰ πολλὰ ἐν τοῖς παθητικοῖς
 καὶ διηρμένοις αὐτόνομον, οὕτως οὐκ εἰκαλὸν τι κακ
 παντὸς ἀμέθοδον εἶναι φιλεῖ· καὶ ὅτι αὕτη μὲν
 πρῶτόν τι καὶ ἀρχέτυπον γενέσεως στοιχεῖον ἐπὶ
 πάντων ὑφέστηκεν, τὰς δὲ ποσότητας καὶ τὸν ἐφ'
 ἐκάστου καιρὸν ἔτι δὲ τὴν ἀπλανεστάτην ἀσκησίν
 τε καὶ χρῆσιν ἱκανῇ παρορίσαι καὶ συνενεγκεῖν ἡ
 μέθοδος· καὶ ὡς ἐπικινδυνότερα, αὐτὰ ἐφ' αὐτῶν
 δίχα ἐπιστήμης ἀστήρικτα καὶ ἀνερμάτιστα ἐα-
 θέντα τὰ μεγάλα, ἐπὶ μόνη τῇ φορᾷ καὶ ἀμαθεῖ
 τόλμῃ λειπόμενα· δεῖ γὰρ αὐτοῖς ὡς κέντρου πολ-
 3 λάκεις, οὕτω δὲ καὶ χαλινού· ὅπερ γὰρ ὁ Δημο-
 σθένης ἐπὶ τοῦ κοινοῦ τῶν ἀνθρώπων ἀποφαίνεται
 βίου, μέγιστον μὲν εἶναι τῶν ἀγαθῶν τὸ εὐτυχεῖν,
 δεύτερον δὲ καὶ οὐκ ἔλαττον τὸ εὖ βουλευέσθαι,
 ὅπερ οἷς ἂν μὴ παρῇ συναναιρεῖ πάντως καὶ θάτερον,
 τοῦτ' ἂν καὶ ἐπὶ τῶν λόγων εἴποιμεν, ὡς ἡ μὲν
 φύσις τὴν τῆς εὐτυχίας τάξιν ἐπέχει, ἡ τέχνη δὲ τὴν
 τῆς εὐβουλίας· τὸ δὲ κυριώτατον, ὅτι καὶ αὐτὸ τὸ
 εἶναί τινα τῶν ἐν λόγοις ἐπὶ μόνη τῇ φύσει οὐκ
 ἄλλοθεν ἡμᾶς ἢ παρὰ τῆς τέχνης ἐκμαθεῖν δεῖ· εἰ

* There seems no authority for taking this, as Pope does,
 in the sense of "bathos." The adjective *βαθύς* applied to
 mental qualities means "deep," not "low."

ON THE SUBLIME, II. 1-3

whether there is an art of sublimity or profundity,^a for some think those are wholly at fault who try to bring such matters under systematic rules. Genius, it is said, is born and does not come of teaching, and the only art for producing it is nature. Works of natural genius, so people think, are spoiled and utterly demeaned by being reduced to the dry bones of rule and precept. For my part I hold that the opposite may be proved, if we consider that while in lofty emotion Nature for the most part knows no law, yet it is not the way of Nature to work at random and wholly without system. In all production Nature is the prime cause,^c the great exemplar; but as to all questions of degree, of the happy moment in each case, and again of the safest rules of practice and use, such prescriptions are the proper contribution of an art or system. We must remember also that mere grandeur runs the greater risk, if left to itself without the stay and ballast of scientific method, and abandoned to the impetus of uninstructed enterprise. For genius needs the curb as often as the spur. Speaking of the common life of men Demosthenes^b declares that the greatest of all blessings is good fortune, and that next comes good judgement, which is indeed quite as important, since the lack of it often completely cancels the advantage of the former. We may apply this to literature and say that Nature fills the place of good fortune, Art that of good judgement. And above all we must remember this: the very fact that in literature some effects come of natural genius alone can only be learnt from art.

^b *Aristocrates*, § 113.

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ταῦθ', ὡς ἔφην, ἐπιλογίσαιτο καθ' ἑαυτὸν ὁ τοῖς χρηστομαθοῦσιν ἐπιτιμῶν, οὐκ ἂν ἔτι, μοὶ δοκῶ, περιττὴν καὶ ἄχρηστον τὴν ἐπὶ τῶν προκειμένων ἡγήσαιο θεωρίαν.

- 180 r. 3. . . . καὶ καμίνου σχῶσι μάκιστον σέλας.
 εἰ γάρ τιν' ἐστιοῦχον ὄψομαι μόνον,
 μίαν παρείρας πλεκτάνην χειμάρροον,
 στέγην πυρώσω καὶ κατανθρακώσομαι.
 νῦν δ' οὐ κέκραγά πω τὸ γενναῖον μέλος.

οὐ τραγικὰ ἔτι ταῦτα, ἀλλὰ παρατράγωδα, αἱ πλεκ-
 τάναι, καὶ τὸ πρὸς οὐρανὸν ἐξεμεῖν, καὶ τὸ τὸν
 Βορέαν αὐλητὴν ποιεῖν, καὶ τὰ ἄλλα ἐξῆς· τεθόλωται
 γὰρ τῇ φράσει καὶ τεθορύβηται ταῖς φαντασίαις
 μᾶλλον ἢ δεδείνωται, καὶ ἕκαστον αὐτῶν πρὸς αὐγὰς
 ἀνασκοπῆς, ἐκ τοῦ φοβεροῦ κατ' ὀλίγον ὑπονοστέει
 πρὸς τὸ εὐκαταφρόνητον. ὅπου δ' ἐν τραγωδίᾳ,
 πράγματι ὀγκηρῶ φύσει καὶ ἐπιδεχομένῳ στόμφον,
 ὅμως τὸ παρὰ μέλος οἰδεῖν ἀσύγγνωστον, σχολῇ γ'
 2 ἂν οἶμαι λόγοις ἀληθινοῖς ἀρμόσειεν. ταύτῃ καὶ τὰ
 τοῦ Λεοντίνου Γοργίου γελᾶται γράφοντος “Ξέρ-
 ξης ὁ τῶν Περσῶν Ζεὺς,” καὶ “γῦπες ἔμψυχοι
 τάφοι,” καὶ τινὰ τῶν Καλλισθένους ὄντα οὐχ ὑψηλὰ
 ἀλλὰ μετέωρα, καὶ ἔτι μᾶλλον τὰ Κλειτάρχου·
 φλοιώδης γὰρ ἀνὴρ καὶ φυσῶν κατὰ τὸν Σοφοκλέα
 “μικροῖς μὲν αὐλίσκοισι, φορβειᾷς δ' ἄτερ”· τά γε μὴν

* From Aeschylus's *Oreithyia*, now lost. The speaker is Boreas.

^b As these words are not in the quotation, some of it is presumably lost.

^c A historian who flourished about 300 B.C.

^d Historian of Alexander the Great, his contemporary.

ON THE SUBLIME, II. 3—III. 2

If then, I say, those who censure the students of this art would lay these considerations to heart, they would not, I fancy, be any longer inclined to consider the study of these subjects superfluous and useless.

[Two pages of the ms. are missing here.]

3. . . .

Yea, though they check the chimney's towering flame.
For, if I spy one hearthholder alone,
I'll weave one torrent coronal of flame
And fire the steading to a heap of ash.
But not yet have I blown the noble strain."

All this has lost the tone of tragedy : it is pseudo-tragic,—the " coronals " and " spewing to heaven " ^b and making Boreas a flute-player and all the rest of it. The phrasing is turbid, while the images make for confusion rather than intensity. Examine each in the light of day and it gradually declines from the terrible to the ridiculous. Now seeing that in tragedy, which is essentially a majestic matter and admits of bombast, misplaced tumidity is none the less unpardonable, surely it is not likely to suit real speeches. Thus it is that people laugh at Gorgias of Leontini for calling Xerxes " the Persian Zeus," and vultures " living sepulchres " ; also at certain phrases of Callisthenes ^c which are not sublime but high-falutin, and still more at some of Cleitarchus's ^d efforts, an affected creature, blowing, as Sophocles says, " on scrannel pipes, yet wasting all his wind." ^e

* These lines, quoted in a fuller form by Cicero (*Ad Att.* ii. 16. 2), are probably from an *Oreithyia* by Sophocles. The *φορβεία* was a cheek-strap worn by pipers to check the flow of breath. The coronal in l. 3 may be a blast of wind.

DIONYSIUS OR LONGINUS

Ἀμφικράτους τοιαῦτα καὶ Ἡγησίου καὶ Μάτριδος·
 πολλοῦ γὰρ ἐνθουσιᾶν ἑαυτοῖς δοκοῦντες οὐ
 3 βακχεύουσιν ἀλλὰ παίζουσιν. ὅλως δ' ἔοικεν εἶναι
 τὸ οἰδεῖν ἐν τοῖς μάλιστα δυσφυλακτότατον. φύσει
 γὰρ ἅπαντες οἱ μεγέθους ἐφίεμενοι, φεύγοντες
 ἀσθενείας καὶ ξηρότητος κατάγνωσιν, οὐκ οἶδ'
 ὅπως ἐπὶ τοῦθ' ὑποφέρονται, πειθόμενοι τῷ
 180 v. "μεγάλων ἀπολισθαίνειν ὅμως εὐγενὲς ἀμάρτημα."
 4 κακοὶ δὲ ὄγκοι καὶ ἐπὶ σωμάτων καὶ λόγων οἱ
 χαῦνοι καὶ ἀναλήθεις καὶ μήποτε περιστάντες
 ἡμᾶς εἰς τοῦναντίον· οὐδὲν γάρ, φασί, ξηρότερον
 ὑδρωπικοῦ.

Ἀλλὰ τὸ μὲν οἰδοῦν ὑπεραίρειν βούλεται τὰ ὕψη,
 τὸ δὲ μεираκιῶδες ἄντικρυς ὑπεναντίον τοῖς μεγέ-
 θεσι· ταπεινὸν γὰρ ἐξ ὅλου καὶ μικρόψυχον καὶ τῷ
 ὄντι κακὸν ἀγεννέστατον. τί ποτ' οὖν τὸ μεира-
 κιῶδές ἐστιν; ἢ δῆλον ὡς σχολαστικὴ νόησις, ὑπὸ
 περιεργίας λήγουσα εἰς ψυχρότητα; ὀλισθαίνουνσι
 δ' εἰς τοῦτο τὸ γένος ὀρεγόμενοι μὲν τοῦ περιττοῦ
 καὶ πεποιημένου καὶ μάλιστα τοῦ ἡδέος, ἐποκέλ-
 5 λοντες δὲ εἰς τὸ ῥωπικὸν καὶ κακόζηλον. τούτῳ
 παράκειται τρίτον τι κακίας εἶδος ἐν τοῖς παθη-
 τικοῖς, ὅπερ ὁ Θεόδωρος παρένθурсον ἐκάλει. ἔστι
 δὲ πάθος ἄκαιρον καὶ κενὸν ἔνθα μὴ δεῖ πάθους, ἢ
 ἄμετρον ἔνθα μετρίου δεῖ. πολλὰ γὰρ ὥσπερ ἐκ
 μέθης τινὲς εἰς τὰ μηκέτι τοῦ πράγματος, ἴδια

^a Amphicrates of Athens (first century B.C.), Hegesias of Magnesia (third century B.C.), Matris of Thebes (? second century B.C.), were rhetoricians of the bombastic "Asiatic" school.

^b ῥῶπος means "trash," trumpery wares.

^c Theodorus was a Gadarene rhetorician of the first

You find the same sort of thing in Amphicrates too, and in Hegesias and Matris.^a For often when they think themselves inspired, their supposed ecstasy is merely childish folly. Speaking generally, tumidity seems one of the hardest faults to guard against. For all who aim at grandeur, in trying to avoid the charge of being feeble and arid, fall somehow into this fault, pinning their faith to the maxim that "to miss a high aim is to fail without shame." Tumours are bad things whether in books or bodies, those empty inflations, void of sincerity, as likely as not producing the opposite to the effect intended. For, as they say, "there's naught so dry as dropsy."

Tumidity then comes of trying to outdo the sublime. Puerility, on the other hand, is the exact opposite of grandeur; utterly abject, mean-spirited, and in fact the most ignoble of faults. What then is puerility? Is it not obviously the academic attitude, where over-elaboration ends in frigid failure? Writers fall into this fault through trying to be uncommon and exquisite, and above all to please, and founder instead upon the tinsel^b reefs of affectation. Closely allied to this is a third kind of fault peculiar to emotional passages, what Theodorus used to call "Parenthyrson."^c This is emotion misplaced and pointless where none is needed, or unrestrained where restraint is required. For writers often behave as if they were drunk and give way to outbursts of emotion which the subject no longer warrants. Such emotion is purely sub-

century B.C., one of whose pupils was the Emperor Tiberius. *Parenthyrson* means the poking in of the thyrsus at the wrong time, i.e. the affectation of Bacchanalian fury where no fury need be (Saintsbury).

DIONYSIUS OR LONGINUS

ἑαυτῶν καὶ σχολικὰ παραφέρονται πάθη· εἴτα πρὸς οὐδὲν πεπονθότας ἀκροατὰς ἀσχημονοῦσιν, εἰκότως, ἐξεστηκότες πρὸς οὐκ ἐξεστηκότας. πλὴν περὶ μὲν τῶν παθητικῶν ἄλλος ἡμῖν ἀπόκειται τόπος.

4. Πατέρου δὲ ὧν εἵπομεν, λέγω δὲ τοῦ ψυχροῦ, πλήρης ὁ Τίμαιος, ἀνὴρ τὰ μὲν ἄλλα ἱκανὸς καὶ πρὸς λόγων ἐνίοτε μέγεθος οὐκ ἄφορος, πολυῖστωρ, ἐπινοητικός, πλὴν ἀλλοτρίων μὲν ἐλεγκτικώτατος ἀμαρτημάτων, ἀνεπαίσθητος δὲ ἰδίων, ὑπὸ δὲ ἔρω-
 181 γ. τος τοῦ ξένας νοήσεις αἰεὶ κινεῖν πολλάκις ἐκπίπτων
 2 εἰς τὸ παιδαριωδέστατον. παραθήσομαι δὲ τὰνδρὸς ἐν ἧ δύο, ἐπειδὴ τὰ πλείω προέλαβεν ὁ Κεκίλιος. ἐπαινῶν Ἀλέξανδρον τὸν μέγαν “ὃς τὴν Ἀσίαν ὅλην” φησὶν “ἐν ἐλάττοσι παρέλαβεν ἢ ὅσοις τὸν ὑπὲρ τοῦ πρὸς Πέρσας πολέμου πανηγυρικὸν λόγον Ἰσοκράτης ἔγραψεν.” θαυμαστή γε τοῦ Μακεδόνος ἡ πρὸς τὸν σοφιστὴν σύγκρισις· δηλὸν γάρ, ὦ Τίμαιε, ὥς οἱ Λακεδαιμόνιοι διὰ τοῦτο πολὺ τοῦ Ἰσοκράτους κατ’ ἀνδρείαν ἐλείποντο, ἐπειδὴ οἱ μὲν τριάκοντα ἔτεσι Μεσσήνην παρέλαβον, ὁ δὲ τὸν
 3 πανηγυρικὸν ἐν μόνοις δέκα συνετάξατο. τοῖς δὲ Ἀθηναίοις ἀλοῦσιν περὶ Σικελίαν τίνα τρόπον ἐπιφωνεῖ; ὅτι “εἰς τὸν Ἑρμῆν ἀσεβήσαντες καὶ περικόψαντες αὐτοῦ τὰ ἀγάλματα, διὰ τοῦτ’ ἔδωκαν δίκην οὐχ ἡκιστα δι’ ἓνα ἄνδρα, ὃς ἀπὸ τοῦ παρανομηθέντος διὰ πατέρων ἦν, Ἑρμοκράτη τὸν Ἑρμωνος.” ὥστε θαυμάζειν με, Τερεντιανὲ ἡδιστε, πῶς οὐ καὶ εἰς Διονύσιον γράφει τὸν τύραννον· “ἐπεὶ γὰρ εἰς

^a See chap. iii. § 4.

^b A Sicilian historian at the end of the fourth century B.C. He was so critical that he was nicknamed Ἐπιτίμαιος, “fault-finder.”

jective and consequently tedious, so that to an audience which feels none of it their behaviour looks unseemly. And naturally so, for while they are in ecstasy, the audience are not. However we have reserved another place in which to treat of emotional passages.

4. The second fault of which we spoke above ^a is Frigidity, of which there are many examples in Timaeus,^b in other respects a capable writer and sometimes far from barren in greatness of style, learned, and full of ideas. Yet while keenly critical of others' faults, he is blind and deaf to his own, and his insatiable passion for starting strange conceits often lands him in the most puerile bathos. I will only quote one or two examples from Timaeus, as Cecilius has forestalled me with most of them. In his eulogy of Alexander the Great he speaks of "one who subdued the whole of Asia in fewer years than Isocrates took to write his *Panegyric* urging war on Persia." Surely this is an odd comparison of the Macedonian to the sophist, for it is obvious, friend Timaeus, that on this showing Isocrates was a far better man than the Spartans, since they spent thirty years in subduing Messene, while he composed his *Panegyric* in no more than ten! Again, take his denunciation of the Athenian prisoners in Sicily: "Having committed sacrilege against Hermes and mutilated his statues they were therefore punished, mainly owing to the action of a single man, who was kin on his father's side to the injured deity, Hermocrates the son of Hermon." This makes me wonder, my dear Terentianus, why he does not write of the tyrant Dionysius that

τὸν Δία καὶ τὸν Ἡρακλέα δυσσεβῆς ἐγένετο, διὰ
 τοῦτ' αὐτὸν Δίων καὶ Ἡρακλείδης τῆς τυραννίδος
 4 ἀφείλοντο." τί δεῖ περὶ Τιμαίου λέγειν, ὅπου γε
 καὶ οἱ ἥρωες ἐκείνοι, Ξενοφῶντα λέγω καὶ Πλάτωνα,
 καίτοιγε ἐκ τῆς Σωκράτους ὄντες παλαιόστρας,
 ὅμως διὰ τὰ οὕτως μικροχαρῇ ποτε ἑαυτῶν ἐπιλαν-
 θάνονται; ὁ μὲν γε ἐν τῇ Λακεδαιμονίῳ γράφει
 πολιτεία· "ἐκείνων μὲν γοῦν ἦττον μὲν ἂν φωνὴν
 ἀκούσαις ἢ τῶν λιθίνων, ἦττον δ' ἂν ὄμματα στρέ-
 181 v. ψαις ἢ τῶν χαλκῶν, αἰδημονεστέρους δ' ἂν αὐτοὺς
 ἡγήσαιο καὶ αὐτῶν τῶν ἐν τοῖς ὀφθαλμοῖς παρ-
 θένων." Ἀμφικράτει καὶ οὐ Ξενοφῶντι ἔπρεπε
 τὰς ἐν τοῖς ὀφθαλμοῖς ἡμῶν κόρας λέγειν παρθένους
 αἰδήμονας· οἷον δὲ Ἡράκλεις τὸ τὰς ἀπάντων ἐξῆς
 κόρας αἰσχυνηλὰς εἶναι πεπεῖσθαι, ὅπου φασὶν
 οὐδενὶ οὕτως ἐνσημαίνεσθαι τὴν τινων ἀναίδειαν
 ὥς ἐν τοῖς ὀφθαλμοῖς· ἰταμὸν "οἰνοβαρές, κυνὸς
 5 ὄμματ' ἔχων" φησὶν. ὁ μέντοι Τίμαιος, ὡς
 φωρίου τινὸς ἐφαπτόμενος, οὐδὲ τοῦτο Ξενοφῶντι
 τὸ ψυχρὸν κατέλιπεν. φησὶ γοῦν ἐπὶ τοῦ Ἀγαθο-
 κλέους κατὰ τὸ τὴν ἀνεψιὰν ἐτέρῳ δεδομένην ἐκ
 τῶν ἀνακαλυπτηρίων ἀρπάσαντα ἀπελθεῖν, "ὁ τίς ἂν
 ἐποίησεν ἐν ὀφθαλμοῖς κόρας, μὴ πόρνas ἔχων;"
 6 τί δὲ ὁ τᾶλλα θεῖος Πλάτων; τὰς δέλτους θέλων
 εἰπεῖν "γράψαντες" φησὶν "ἐν τοῖς ἱεροῖς θήσουσιν
 κυπαριττίνας μνήμας"· καὶ πάλιν "περὶ δὲ τειχῶν,
 ὦ Μέγилле, ἐγὼ ξυμφεροίμην ἂν τῇ Σπάρτῃ τὸ

^a Since the genitive of Zeus is *Διός*, this ironically supplies a conceit which matches Timaeus's play on "Hermes" and "Hermocrates the son of Hermon."

^b The pupil of the eye, since it reflects a doll-like image of one who looks close into it, was called *κόρη*, a maiden. Hence the conceit. Oddly enough our text of Xenophon

“ Having shown impiety towards Zeus and Heracles, he was therefore deprived of his tyranny by Dion^a and Heracleides.” But why speak of Timaeus when those very demi-gods, Xenophon and Plato, for all their training in the school of Socrates, yet sometimes forget themselves in their fondness for such cheap effects. In his *Constitution of Sparta* Xenophon says, “ Certainly you would hear as little speech from these Spartans as from marble statues, and could as easily catch the eye of a bronze figure ; indeed you might well think them as modest as the maidens in their eyes.”^b It would have better suited Amphicrates than Xenophon to speak of the pupils in our eyes as modest maidens. And fancy believing that every single man of them had modest pupils, when they say that people show their immodesty in nothing so much as their eyes ! Why, an impudent fellow is called “ Heavy with wine, with the eyes of a dog.”^c However, Timaeus, laying hands as it were on stolen goods, could not leave even this frigid conceit to Xenophon. For example, speaking of Agathocles when he carried off his cousin from the unveiling ceremony^d although she had been given in marriage to another, he says, “ Who could have done such a thing, had he not harlots instead of maidens in his eyes ? ” And what of the otherwise divine Plato ? “ They will inscribe and store in the temples,” he says, “ cypress memorials,”^e meaning wooden tablets : and again, “ As for walls, Megillus, I would consent with Sparta reads “ maidens in their chambers ” τῶν ἐν τοῖς θαλάμοις παρθένων, Xen. *De re publica Laced.* 3. 5.

^a Hom. *Il.* i. 225.

^d i.e. the third day of the marriage ceremonies.

^e *Laws*, v. 741 c.

καθεύδειν ἔαν ἐν τῇ γῇ κατακείμενα τὰ τεῖχη
7 καὶ μὴ ἐπανίστασθαι.” καὶ τὸ Ἡροδότειον οὐ
πόρρω, τὸ φάναι τὰς καλὰς γυναῖκας “ἀλγηδόνας
ὀφθαλμῶν.” καίτοιγε ἔχει τινὰ παραμυθίαν, οἱ
γὰρ παρ’ αὐτῷ ταυτὶ λέγοντές εἰσιν οἱ βάρβαροι καὶ
ἐν μέθῃ, ἀλλ’ οὐδ’ ἐκ τοιούτων προσώπων διὰ
μικροψυχίαν καλὸν ἀσχημονεῖν πρὸς τὸν αἰῶνα.

5. Ἄπαντα μέντοι τὰ οὕτως ἄσεμνα διὰ μίαν
ἐμφύεται τοῖς λόγοις αἰτίαν, διὰ τὸ περὶ τὰς νοήσεις
καινόσπουδον, περὶ ὃ δὴ μάλιστα κορυβαντιῶσιν
182 r. οἱ νῦν. ἀφ’ ὧν γὰρ ἡμῖν τὰγαθὰ, σχεδὸν ἀπ’ αὐτῶν
τούτων καὶ τὰ κακὰ γεννᾶσθαι φιλεῖ. ὅθεν ἐπί-
φορον εἰς συνταγμάτων κατόρθωσιν τά τε κάλλη τῆς
ἐρμηνείας καὶ τὰ ὕψη καὶ πρὸς τούτοις αἱ ἡδοναί,
καὶ αὐτὰ ταῦτα, καθάπερ τῆς ἐπιτυχίας, οὕτως
ἀρχαὶ καὶ ὑποθέσεις καὶ τῶν ἐναντίων καθίστανται.
τοιούτῳ πῶς καὶ αἱ μεταβολαὶ καὶ ὑπερβολαὶ καὶ τὰ
πληθυντικά· δείξομεν δ’ ἐν τοῖς ἔπειτα τὸν κίνδυνον,
ὃν ἔχειν εἰκόασιν. διόπερ ἀναγκαῖον ἤδη διαπορεῖν
καὶ ὑποτίθεσθαι, δι’ ὅτου τρόπου τὰς ἀνακεκραμέ-
νας κακίας τοῖς ὕψηλοις ἐκφεύγειν δυνάμεθα.

6. Ἔστι δέ, ὦ φίλος, εἴ τινα περιποιησαίμεθ’
ἐν πρώτοις καθαρὰν τοῦ κατ’ ἀλήθειαν ὕψους ἐπι-
στήμην καὶ ἐπὶ κρισιν. καίτοι τὸ πρᾶγμα δύσ-
ληπτον· ἡ γὰρ τῶν λόγων κρίσις πολλῆς ἐστι
πείρας τελευταῖον ἐπιγέννημα· οὐ μὲν ἀλλ’, ὥς
εἰπεῖν ἐν παραγγέλματι, ἐντεῦθεν ποθεν ἴσως τὴν
διάγνωσιν αὐτῶν οὐκ ἀδύνατον πορίζεσθαι.

7. Εἰδέναι χρή, φίλτατε, διότι, καθάπερ κὰν τῷ
κοινῷ βίῳ οὐδὲν ὑπάρχει μέγα, οὗ τὸ καταφρονεῖν

^a *Laws*, vi. 778 D.

^b v. 18.

^c Chapters xxiii. and xxxviii.

to let the walls lie slumbering on the ground and never rise again." ^a Herodotus's phrase for fair women is not much better: "eye torture" he calls them. ^b Yet he has some excuse, for in Herodotus this is said by the barbarians, who are, moreover, in their cups. Yet even in the mouths of such characters as these it is not right to display an unseemly triviality before an audience of all the ages.

5. However, all these improprieties in literature are weeds sprung from the same seed, namely that passion for novel ideas which is the prevalent craze of the present day. For our virtues and vices spring from much the same sources. And so while beauty of style, sublime expression, yes, and agreeable phrasing all contribute to successful composition, yet these very graces are the source and groundwork no less of failure than of success. And we must say the same, I suppose, about variety of construction and the use of exaggeration and the idiomatic plural. But we will show later ^c the danger which they seem to us to involve. We are, then, bound at once to raise the question and to suggest how we can avoid the faults that go so closely with the elevated style.

6. And this, my friend, is the way. To obtain first of all a clear knowledge and appreciation of what is really sublime. And yet that is no easy task. For judgement in literature is the last fruit of ripe experience. However, if I must speak by precept, it is not impossible perhaps that a true discernment in such matters may be derived from some such considerations as these.

7. We must realize, dear friend, that as in our everyday life nothing is really great which it is a

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ἐστὶν μέγα, οἷον πλοῦτοι τιμαὶ δόξαι τυραννίδες
 καὶ ὅσα δὴ ἄλλα ἔχει πολὺ τὸ ἔξωθεν προστραγωδού-
 μενον οὐκ ἂν τῷ γε φρονίμῳ δόξειεν ἀγαθὰ ὑπερ-
 βάλλοντα, ὧν αὐτὸ τὸ περιφρονεῖν ἀγαθὸν οὐ μέ-
 τριον· θαυμάζουσι γοῦν τῶν ἐχόντων αὐτὰ μᾶλλον
 τοὺς δυναμένους ἔχειν καὶ διὰ μεγαλοψυχίαν ὑπερ-
 ορῶντας· τῇδὲ που καὶ ἐπὶ τῶν διηρμένων ἐν ποιή-
 μασι καὶ λόγοις ἐπισκεπτέον, μή τινα μεγέθους φαν-
 182 v. τασίαν ἔχοι τοιαύτην, ἣ πολὺ πρόσκειται τὸ εἰκὴ
 προσαναπλαττόμενον, ἀναπτυσσόμενα δὲ ἄλλως
 εὐρίσκειτο χαῦνα, ὧν τοῦ θαυμάζειν τὸ περι-
 2 φρονεῖν εὐγενέστερον. φύσει γάρ πως ὑπὸ τάληθους
 ὕψους ἐπαίρεται τε ἡμῶν ἢ ψυχὴ καὶ γαῦρόν τι
 ἀνάστημα λαμβάνουσα πληροῦται χαρᾶς καὶ μεγαλ-
 αυχίας, ὡς αὐτὴ γεννήσασα ὅπερ ἤκουσεν. ὅταν
 3 οὖν ὑπ' ἀνδρὸς ἐμφρονος καὶ ἐμπείρου λόγων
 πολλάκις ἀκουόμενόν τι πρὸς μεγαλοφροσύνην τὴν
 ψυχὴν μὴ συνδιατιθῇ μηδ' ἐγκαταλείπη τῇ διανοίᾳ
 πλεῖον τοῦ λεγομένου τὸ ἀναθεωρούμενον, πίπτει
 δ', ἂν εὖ τὸ συνεχὲς ἐπισκοπῇς, εἰς ἀπαύξησιν,
 οὐκ ἂν ἔτ' ἀληθὲς ὕψος εἶη μέχρι μόνης τῆς ἀκοῆς
 σωζόμενον. τοῦτο γὰρ τῷ ὄντι μέγα, οὐ πολλὴ μὲν
 ἢ ἀναθεώρησις, δύσκολος δέ, μᾶλλον δ' ἀδύνατος
 ἢ κατεξανάστασις, ἰσχυρὰ δὲ ἢ μνήμη καὶ δυσεξ-
 4 ἀλειπτος. ὅλως δὲ καλὰ νόμιζε ὕψη καὶ ἀληθινὰ
 τὰ διὰ παντὸς ἀρέσκοντα καὶ πᾶσιν. ὅταν γὰρ τοῖς
 ἀπὸ διαφόρων ἐπιτηδευμάτων βίων ζήλων ἡλικίων

“ Or “if its appeal is only to the ear.”

mark of greatness to despise, I mean, for instance, wealth, position, reputation, sovereignty, and all the other things which possess a deal of theatrical attraction, and yet to a wise man would not seem supremely good, since contempt for them is itself eminently good—certainly men feel less admiration for those who have these things than for those who could have them but are big enough to slight them—well, so it is with the grand style in poetry and prose. We must consider whether some of these passages have merely some such outward show of grandeur with a rich moulding of casual accretions, and whether, if all this is peeled off, they may not turn out to be empty bombast which it is more noble to despise than to admire? For the true sublime, by some virtue of its nature, elevates us: uplifted with a sense of proud possession, we are filled with joyful pride, as if we had ourselves produced the very thing we heard. If, then, a man of sense, well-versed in literature, after hearing a passage several times finds that it does not affect him with a sense of sublimity, and does not leave behind in his mind more food for thought than the mere words at first suggest, but rather that on careful consideration it sinks in his esteem, then it cannot really be the true sublime, if its effect does not outlast the moment of utterance.^a For what is truly great gives abundant food for thought: it is irksome, nay, impossible, to resist its effect: the memory of it is stubborn and indelible. To speak generally, you should consider that to be truly beautiful and sublime which pleases all people at all times. For when men who differ in their habits, their lives, their tastes, their ages, their dates, all agree

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χρόνων¹ ἔν τι καὶ ταῦτόν ἅμα περὶ τῶν αὐτῶν ἅπασιν δοκῇ, τόθ' ἡ ἐξ ἀσυμφώνων ὡς κρίσις καὶ συγκατάθεσις τὴν ἐπὶ τῷ θαυμαζομένῳ πίστιν ἰσχυρὰν λαμβάνει καὶ ἀναμφίλεκτον.

8. Ἐπεὶ δὲ πέντε, ὡς ἂν εἴποι τις, πηγαί τινές εἰσιν αἱ τῆς ὑψηγορίας γονιμώταται, προὔποκειμένης ὥσπερ ἐδάφους τινὸς κοινοῦ ταῖς πέντε ταύταις ἰδέαις τῆς ἐν τῷ λέγειν δυνάμεως, ἥς ὅλως χωρὶς οὐδέν, πρῶτον μὲν καὶ κράτιστον τὸ περὶ τὰς νοήσεις ἀδρεπήβολον, ὡς καὶ τοῖς περὶ Ξενοφώντος ὠρισάμεθα· δεύτερον δὲ τὸ σφοδρὸν καὶ ἐνθουσιαστικὸν πάθος· ἀλλ' αἱ μὲν δύο αὐται τοῦ ὕψους κατὰ τὸ πλεον αὐθιγενεῖς συστάσεις, αἱ λοιπαὶ δ' ἤδη καὶ διὰ τέχνης, ἥ τε ποιά τῶν σχημάτων πλάσις—δισσὰ δέ που ταῦτα, τὰ μὲν νοήσεως, θάτερα δὲ λέξεως—ἐπὶ δὲ τούτοις ἡ γενναία φράσις, ἥς μέρη πάλιν ὀνομάτων τε ἐκλογὴ καὶ ἡ τροπικὴ καὶ πεποιημένη λέξις· πέμπτη δὲ μεγέθους αἰτία καὶ συγκλείουσα τὰ πρὸ ἑαυτῆς ἅπαντα, ἡ ἐν ἀξιώματι καὶ διάρσει σύνθεσις. φέρε δὴ τὰ ἐμπεριεχόμενα καθ' ἐκάστην ἰδέαν τούτων ἐπισκεψώμεθα, τοσοῦτον προειπόντες, ὅτι τῶν πέντε μορίων ὁ Κεκίλιος ἔστιν ἃ παρ-
2 ἔλιπεν, ὡς καὶ τὸ πάθος ἀμέλει. ἀλλ' εἰ μὲν ὡς ἔν τι ταῦτ' ἄμφω, τό τε ὕψος καὶ τὸ παθητικόν, καὶ ἔδοξεν αὐτῷ πάντῃ συννύαρχειν τε ἀλλήλοις καὶ συμπεφυκέναι, διαμαρτάνει. καὶ γὰρ πάθη τινὰ διεστῶτα ὕψους καὶ ταπεινὰ εὐρίσκεται, καθ-

¹ χρόνων H. Richards for λόγων P.

^a ἀδρός means "solid," "robust," and is used in literary criticism in a sense similar to δεινός, "vehement." "Weighty and solid thought" is the meaning. The book on Xenophon is lost; perhaps he means merely "remarks on Xenophon" in some other treatise.

together in holding one and the same view about the same writings, then the unanimous verdict, as it were, of such discordant judges makes our faith in the admired passage strong and indisputable.

8. There are, one may say, some five genuine sources of the sublime in literature, the common groundwork, as it were, of all five being a natural faculty of expression, without which nothing can be done. The first and most powerful is the command of full-blooded ideas^a—I have defined this in my book on Xenophon—and the second is the inspiration of vehement emotion. These two constituents of the sublime are for the most part congenital. But the other three come partly of art, namely the proper construction of figures—these being probably of two kinds, figures of thought and figures of speech—and, over and above these, nobility of phrase, which again may be resolved into choice of words and the use of metaphor and elaborated diction. The fifth cause of grandeur, which embraces all those already mentioned, is the general effect of dignity and elevation.^b Let us then consider all that is involved under each of these heads, merely prefacing this, that Cecilius has omitted some of these five classes, one obvious omission being that of emotion. Now if he thought that sublimity and emotion were the same thing, and that one always essentially involved the other, he is wrong. For one can find emotion that is mean and devoid of sublimity, for instance

^a The five "sources" are (1) the command of full-blooded ideas; (2) emotion; (3) the proper use of "figures"; (4) nobility of phrase; (5) general effect. In chapter xxxix. *σύνθεσις* means the arrangement of words. Here the phrase seems to mean the putting together of the words and clauses into a total effect of grandeur, making a *whole* of them.

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ἀπερ οἴκτοι λῦπαι φόβοι, καὶ ἔμπαλιν πολλὰ ὕψη
δίχα πάθους, ὡς πρὸς μυρίοις ἄλλοις καὶ τὰ περὶ
τοὺς Ἀλωάδας τῷ ποιητῇ παρατετολμημένα·

Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν· αὐτὰρ ἐπ'

Ὅσση

Πήλιον εἰνοσίφυλλον, ἔν' οὐρανὸς ἄμβατος εἴη·

καὶ τὸ τούτοις ἔτι μείζον ἐπιφερόμενον

καὶ νύ κεν ἐξετέλεσσαν.

3 παρά γε μὴν τοῖς ῥήτορσι τὰ ἐγκώμια καὶ τὰ
πομπικὰ καὶ ἐπιδεικτικὰ τὸν μὲν ὄγκον καὶ τὸ
ὕψηλόν ἐξ ἅπαντος περιέχει, πάθους δὲ χηρεύει
κατὰ τὸ πλείστον· ὅθεν ἥκιστα τῶν ῥητόρων οἱ περι-
παθεῖς ἐγκωμιαστικοὶ ἢ ἔμπαλιν οἱ ἐπαινετικοὶ
4 περιπαθεῖς. εἰ δ' αὖ πάλιν ἐξ ὅλου μὴ ἐνόμισεν ὁ
Κεκίλιος τὸ ἐμπαθὲς <ἐς> τὰ ὕψη ποτὲ συντελεῖν
καὶ διὰ τοῦτ' οὐχ ἡγήσατο μνήμης ἄξιον, πάννυ
διηπάτῃται· θαρρῶν γὰρ ἀφορισαίμην ἄν, ὡς οὐδὲν
οὕτως ὡς τὸ γενναῖον πάθος, ἔνθα χρή, μεγαλ-
ήγορον, ὥσπερ ὑπὸ μανίας τινὸς καὶ πνεύματος
ἐνθουσιαστικῶς ἐκπνέον καὶ οἶονεὶ φοιβάζον τοὺς
λόγους.

9. Οὐ μὴν ἀλλ' ἐπεὶ τὴν κρατίστην μοῖραν ἐπέχει
τῶν ἄλλων τὸ πρῶτον, λέγω δὲ τὸ μεγαλοφυές,
χρὴ κἀνταῦθα, καὶ εἰ δωρητὸν τὸ πρᾶγμα μᾶλλον
ἢ κτητόν, ὅμως καθ' ὅσον οἶόν τε τὰς ψυχὰς ἀνα-
τρέφειν πρὸς τὰ μεγέθη καὶ ὥσπερ ἐγκύμονας αἰεὶ
2 ποιεῖν γενναίου παραστήματος. τίνα, φήσεις, τρό-
πον; γέγραφέα που καὶ ἐτέρωθι τὸ τοιοῦτον· ὕψος

• Homer, *Od.* xi. 315.

feelings of commiseration, annoyance, and fear. On the other hand, many sublime passages are quite apart from emotion. There are thousands of examples, for instance, the poet's daring lines about the Aloadae :^a

Ossa then up on Olympus they strove to set, then upon Ossa Pelion, ashiver with leaves, to build them a ladder to Heaven ;
and the still greater conception that follows,

Yea and indeed they had done it.

Then again in the orators their eulogies and ceremonial speeches and show pieces throughout include touches of dignity and sublimity, yet are usually void of emotion. The result is that emotional orators excel least in eulogy, while panegyrists equally lack emotion. If, on the other hand, it never entered Cecilius's head that emotion sometimes contributes towards sublimity, and he therefore omitted it as undeserving of mention, then great indeed is his mistake. I would confidently lay it down that nothing makes so much for grandeur as genuine emotion in the right place. It inspires the words as it were with a fine frenzy and fills them with divine afflatus.

9. Now, since the first, I mean natural genius,^b plays a greater part than all the others, here too, although it is rather a gift than an acquired quality, we should still do our utmost to train our minds into sympathy with what is noble and, as it were, impregnate them again and again with lofty inspiration. "How?" you will ask. Well, elsewhere I have written something like this, "Sublimity is

^b This is apparently a synonym for "the command of full-blooded ideas," stated in the last chapter to be the *first* source of the sublime.

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μεγαλοφροσύνης ἀπήχημα. ὅθεν καὶ φωνῆς δίχα θαυμάζεται ποτε ψιλή καθ' ἑαυτὴν ἢ ἔννοια δι' αὐτὸ τὸ μεγαλόφρον, ὡς ἡ τοῦ Αἴαντος ἐν Νεκυίᾳ σιωπὴ 3 μέγα καὶ παντὸς ὑψηλότερον λόγου. πρῶτον οὖν τὸ ἐξ οὗ γίνεται προϋποτίθεσθαι πάντως ἀναγκαῖον, ὡς ἔχειν δεῖ τὸν ἀληθῆ ρήτορα μὴ ταπεινὸν φρόνημα καὶ ἀγεννές. οὐδὲ γὰρ οἶόν τε μικρὰ καὶ δουλο-πρεπῇ φρονούντας καὶ ἐπιτηδεύοντας παρ' ὄλον τὸν βίον θαυμαστόν τι καὶ τοῦ παντὸς αἰῶνος ἐξενεγκεῖν ἄξιον· μεγάλοι δὲ οἱ λόγοι τούτων κατὰ 4 τὸ εἶκός ὧν ἂν ἐμβριθεῖς ὦσιν αἱ ἔννοιαι. ταύτῃ καὶ εἰς τοὺς μάλιστα φρονηματίας ἐμπίπτει τὰ ὑπερφυᾶ· ὁ γὰρ τῷ Παρμενίωνι φήσαντι “ἐγὼ μὲν ἠρκέσθην . . .

. . . τὸ ἐπ' οὐρανὸν ἀπὸ γῆς διάστημα· καὶ τοῦτ' ἂν εἴποι τις οὐ μᾶλλον τῆς Ἑριδος ἢ Ὀμήρου μέτρον. ὦ ἀνόμοιόν γε τὸ Ἡσιόδειον ἐπὶ τῆς ■ Ἀχλὺς, εἶγε Ἡσιόδου καὶ τὴν Ἀσπίδα θετέον,

^a The metaphor is from a bell which “rings true” when struck. At the stroke of circumstance the noble mind gives the true note. Cf. R.L.S. “Bright is the ring of words, when the right man rings them” and Newman’s “Style is the shadow of a personality.”

■ *Od.* xi. 543-567. Ajax, summoned from Hades, keeps a grim silence, still incensed at the award of Achilles’ arms to Odysseus, an affront which caused his suicide.

the true ring of a noble mind." ^a And so even without being spoken the bare idea often of itself wins admiration for its inherent genius. How grand, for instance, is the silence of Ajax in the Summoning of the Ghosts, ^b more sublime than any speech. In the first place, then, it is absolutely necessary to suggest its source and to show that the mind of the genuine orator must be neither small nor ignoble. For it is impossible that those whose thoughts and habits all their lives long are petty and servile should flash out anything wonderful, worthy of immortal life. No, a great style is the natural outcome of weighty thoughts, and sublime sayings naturally fall to men of spirit. Alexander's answer to Parmenio when he said "For my part I had been content" . . . ^c

[Six pages of the ms. are lost here.]

. . . the distance between earth and heaven. ^d One might say too that this measured the stature not of Strife only but of Homer. Quite unlike this is Hesiod's description of Gloom, if indeed we are right in adding the *Shield* to the list of Hesiod's works :

^e "The story runs that Parmenio said to Alexander that had he been Alexander he would have been content to have brought the war to an end on the terms offered without venturing further, and that Alexander replied he would have done so himself, had he been Parmenio," Arrian ii. 25. 2.

^f When the ms. resumes Longinus is evidently discussing the description of Strife in *Iliad*, iv. 442 :—

"Small is the crest that she rears at the first, but behold her thereafter
Planting her head in the skies, while she treads with her feet
on the earth."

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τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον·

οὐ γὰρ δεινὸν ἐποίησε τὸ εἶδωλον, ἀλλὰ μισητόν.
ὁ δὲ πῶς μεγεθύνει τὰ δαιμόνια;

ὅσσον δ' ἡεροειδὲς ἀνὴρ ἶδεν ὀφθαλμοῖσιν,
ἤμενος ἐν σκοπιῇ, λεύσσων ἐπὶ οἶνοπα πόντον·
τόσσον ἐπιθρώσκουσι θεῶν ὑψηχέες ἵπποι.

τὴν ὀρμὴν αὐτῶν κοσμικῶ διαστήματι καταμετρεῖ.
τίς οὖν οὐκ ἂν εἰκότως διὰ τὴν ὑπερβολὴν τοῦ
μεγέθους ἐπιφθέγξαιτο, ὅτι ἂν δις ἐξῆς ἐφορμή-
σωσιν οἱ τῶν θεῶν ἵπποι, οὐκέθ' εὐρήσουσιν ἐν
6 κόσμῳ τόπον; ὑπερφυᾷ καὶ τὰ ἐπὶ τῆς θεομαχίας
φαντάσματα·

ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανὸς Οὐλύμπός τε.
ἔδδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Ἀἰδωνεύς,
δείσας δ' ἐκ θρόνου ἄλτο καὶ ἴαχε, μὴ οἱ ἔπειτα
γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,
οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη,
σμερδαλέ' εὐρώεντα, τά τε στυγέουσι θεοί περ.

ἐπιβλέπεις, ἑταῖρε, ὥς ἀναρρηγνυμένης μὲν ἐκ
βάθρων γῆς, αὐτοῦ δὲ γυμνουμένου ταρτάρου,
ἀνατροπὴν δὲ ὅλου καὶ διάστασιν τοῦ κόσμου
λαμβάνοντος, πάνθ' ἅμα, οὐρανὸς ἄδης, τὰ θνητὰ
τὰ ἀθάνατα, ἅμα τῇ τότε συμπολεμεί καὶ συγ-
7 κινδυνεύει μάχῃ; ἀλλὰ ταῦτα φοβερά μὲν, πλὴν
ἄλλως, εἰ μὴ κατ' ἀλληγορίαν λαμβάνοιτο, παντά-
πασιν ἄθεα καὶ οὐ σώζοντα τὸ πρέπον. Ὅμηρος
γάρ μοι δοκεῖ παραδιδούς τραύματα θεῶν στάσεις

* Hesiod, *Shield of Heracles*, 267.

ᵇ *Iliad*, v. 770.

* A conflation of two theomachies, (a) *Il.* xxi. 388 (confused in quotation with v. 750), and (b) *Il.* xx. 61-65.

ON THE SUBLIME, ix. 5-7

Rheum from her nostrils was running.^a

He has not made the image terrible, but offensive.
But see how Homer magnifies the powers of heaven:

Far as a man can see with his eyes in the shadowy distance,
Keeping his watch on a hill-top, agaze o'er the wine-dark
ocean,
So far leap at a bound the high-neighing horses of heaven.^b

He makes their stride as far as the East is from
the West. So supreme is the grandeur of this, one
might well say that if the horses of heaven take
two consecutive strides there will then be no place
found for them in the world. Again he shows the
imagination of genius in his Battle of the Gods:

Gan then to trumpet around the firmament vast and Olympus;
Shuddering down in the depths, the king of the dead,
Aidoneus,
Sprang from his throne with a shuddering cry, for fear the
earthshaker, Poseidon,
Soon hereafter asunder should splinter the earth, and his
mansions
Clear to the eyes of immortals and mortals alike should be
opened
Grim and dreary and dank, which the very gods see with
abhorrence.^c

You see, friend, how the earth is split to its
foundations, hell itself laid bare, the whole universe
sundered and turned upside down; and meanwhile
everything, heaven and hell, mortal and immortal
alike, shares in the conflict and danger of that battle.
Terrible as these passages are, all the same, unless
one takes them allegorically, they are utterly
irreligious and show no sense of what is fitting. I
feel indeed that in recording as he does the wounding

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τιμωρίας δάκρυα δεσμὰ πάθη πάμφυρτα τοὺς μὲν ἐπὶ τῶν Ἰλιακῶν ἀνθρώπους ὅσον ἐπὶ τῇ δυνάμει θεοὺς πεποιηκέναι, τοὺς θεοὺς δὲ ἀνθρώπους. ἀλλ' ἡμῖν μὲν δυσδαιμονοῦσιν ἀπόκειται λιμὴν κακῶν ὁ θάνατος, τῶν θεῶν δ' οὐ τὴν φύσιν, ἀλλὰ τὴν ἀ-
 8 τυχίαν ἐποίησεν αἰώνιον. πολὺ δὲ τῶν περὶ τὴν θεομαχίαν ἀμείνω τὰ ὅσα ἄχραντόν τι καὶ μέγα τὸ δαιμόνιον ὡς ἀληθῶς καὶ ἄκρατον παρίστησιν, οἷα (πολλοῖς δὲ πρὸ ἡμῶν ὁ τόπος ἐξείργασται) τὰ ἐπὶ τοῦ Ποσειδῶνος·

τρέμε δ' οὐρεα μακρὰ καὶ ὕλη
 καὶ κορυφαὶ Τρώων τε πόλεις καὶ νῆες Ἀχαιῶν
 ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.
 βῆ δ' ἐλάαν ἐπὶ κύματ', ἄταλλε δὲ κήτε' ὑπ' αὐτοῦ
 πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγνοίησεν ἄνακτα·
 γηθοσύνη δὲ θάλασσα διῆστατο, τοὶ δὲ πέτοντο.

- 9 ταύτῃ καὶ ὁ τῶν Ἰουδαίων θεσμοθέτης οὐχ ὁ τυχῶν ἀνὴρ, ἐπειδὴ τὴν τοῦ θείου δυνάμιν κατὰ τὴν ἀξίαν ἐχώρησε κατέξφηνεν, εὐθὺς ἐν τῇ εἰσβολῇ γράψας τῶν νόμων “εἶπεν ὁ θεός,” φησί· τί; “γενέσθω φῶς, καὶ ἐγένετο· γενέσθω γῆ, καὶ ἐγένετο.”
- 10 Οὐκ ὀχληρὸς ἂν ἴσως, ἐταῖρε, δόξαιμι, ἐν ἔτι τοῦ ποιητοῦ καὶ τῶν ἀνθρωπίνων παραθέμενος τοῦ μαθεῖν χάριν, ὡς εἰς τὰ ἡρωϊκὰ μεγέθη συνεμβαίνειν ἐθίζει. ἀχλὺς ἄφνω καὶ νύξ ἄπορος αὐτῷ τὴν τῶν Ἑλλήνων ἐπέχει μάχην· ἐνθα δὴ ὁ Αἴας

^a A reminiscence of a lost passage in Aeschylus much quoted in antiquity.

^b Another conflation: *Iliad*, xiii. 18; xx. 60; xiii. 19, 27-29.

^c See Additional Note, p. 254.

of the gods, their quarrels, vengeance, tears, imprisonment, and all their manifold passions Homer has done his best to make the men in the *Iliad* gods and the gods men. Yet, if we mortals are unhappy, death is the "appointed harbour from our sea of troubles,"^a whereas Homer has given the gods not only immortal natures but immortal sorrows. The Battle of the Gods, however, is far surpassed by those passages which represent the divine nature in its true attributes, pure, majestic, and unique. Take, for instance, the lines about Poseidon, though they have been treated fully enough by others before us :

Then were the woods and the long-lying ranges a-tremble,
Aye, and the peaks and the city of Troy and the ships of
Achaia

Neath the immortal feet and the oncoming march of Poseidon.
He set him to drive o'er the swell of the sea, and the whales
at his coming

Capering leapt from the deep and greeted the voice of their
master.

Then the sea parted her waves for joy, and they flew on the
journey.^b

So, too, the lawgiver of the Jews, no ordinary man, having formed a worthy conception of divine power, gave expression to it at the very threshold of his *Laws* where he says : " God said "—what ? " ' Let there be light,' and there was light. ' Let there be earth,' and there was earth." ^c

I need not fear to weary you, my friend, if I insert here another passage from the Poet, one that treats of human affairs, to show you his habit of entering into the sublimity of his heroic theme. Suddenly he plunges the battle of the Greeks into mist and helpless night. At his wits' end Ajax cries :

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183 r. ἀμχανῶν “Ζεῦ πάτερ,” φησίν, “ἀλλὰ σὺ ῥῦσαι
ὑπ’ ἡέρος υἱας Ἀχαιῶν, ποιήσον δ’ αἶθρην, δὸς δ’
ὀφθαλμοῖσιν ιδέσθαι· ἐν δὲ φάει καὶ ὀλεσσον.”
ἔστιν ὡς ἀληθῶς τὸ πάθος Αἴαντος, οὐ γὰρ ζῆν
εὐχεται (ἦν γὰρ τὸ αἶτημα τοῦ ἥρωος ταπεινότερον),
ἀλλ’ ἐπειδὴ ἐν ἀπράκτῳ σκότει τὴν ἀνδρείαν εἰς
οὐδὲν γενναῖον εἶχε διαθέσθαι, διὰ ταῦτ’, ἀγανακ-
τῶν ὅτι πρὸς τὴν μάχην ἀργεῖ, φῶς ὅτι τάχιστα
αἰτεῖται, ὡς πάντως τῆς ἀρετῆς εὐρήσων ἐντάφιον
11 ἄξιον, καὶ αὐτῷ Ζεὺς ἀντιτάττεται. ἀλλὰ γὰρ
“Ὀμηρος μὲν ἐνθάδε οὐριος συνεμπνεῖ τοῖς ἀγῶσιν
καὶ οὐκ ἄλλο τι αὐτὸς πέπονθεν ἢ

μαίνεται, ὡς ὅτ’ Ἀρης ἐγχέσπαλος ἢ ὀλοὸν πῦρ
οὔρεσι μαίνεται, βαθέης ἐν τάρφεσιν ὕλης,
ἀφλοισμὸς δὲ περὶ στόμα γίγνεται·

δείκνυσιν δ’ ὅμως διὰ τῆς Ὀδυσσεΐας (καὶ γὰρ
ταῦτα πολλῶν ἔνεκα προσεπιθεωρητέον), ὅτι με-
γάλης φύσεως ὑποφερομένης ἤδη ἰδιὸν ἔστιν ἐν
12 γήρᾳ τὸ φιλόμυθον. δῆλος γὰρ ἐκ πολλῶν τε ἄλλων
συντεθεικῶς ταύτην δευτέραν τὴν ὑπόθεσιν, ἀτὰρ
δὴ καὶ τοῦ λείψανα τῶν Ἰλιακῶν παθημάτων διὰ
τῆς Ὀδυσσεΐας ὡς ἐπεισόδιά [τινα τοῦ Τρωϊκοῦ
πολέμου]¹ προσεπεισφέρει καὶ νῆ Δί’ ἐκ τοῦ τὰς
ὀλοφύρσεις καὶ τοὺς οἴκτους ὡς πάλαι που προ-
εγνωσμένους τοῖς ἥρωσιν ἐνταῦθα προσαποδιδόναι·
οὐ γὰρ ἄλλ’ ἢ τῆς Ἰλιάδος ἐπίλογός ἐστιν ἡ Ὀδυσ-
σεια·

¹ The bracketed words spoil the sense and are presumably a mistaken note. Remnants of the *Iliad* are used as episodes of the *Odyssey*.

ON THE SUBLIME, IX. 10-12

Zeus Father, rescue from out of the mist the sons of
Achaia,
Brighten the heaven with sunshine, grant us the sight of
our eyes.
So it be but in daylight, destroy us.^a

These are the true feelings of an Ajax. He does not plead for his life : such a prayer would demean the hero : but since the ineffectual darkness robbed his courage of all noble use, therefore, distressed to be idle in battle, he prays for light on the instant, hoping thus at the worst to find a burial worthy of his courage, even though Zeus be ranged against him. Here indeed Homer is swept away by the whirlwind of the battle and so affected by it that he too

Stormily raves, as the War-god, the spearman, or Fire, the
destroyer,
Stormily raves on the hills in the deep-lying thickets of
woodland ;
Fringed are his lips with the foam-froth.^b

Yet throughout the *Odyssey*, which for many reasons we must not exclude from our consideration, Homer shows that, as genius ebbs, it is the love of romance that characterizes old age. There are indeed many indications that he composed this after the *Iliad* beside the fact that throughout the *Odyssey* he introduces as episodes remnants of the adventures at Ilium ; yes, and does he not in this poem render to his heroes their meed of lamentation as if it were a debt long due ? In fact the *Odyssey* may be called an epilogue to the *Iliad* :

^a *Iliad*, xvii. 645.

^b *Iliad*, xv. 605.

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ἐνθα μὲν Αἴας κεῖται ἀρήϊος, ἐνθα δ' Ἀχιλλεύς,
ἐνθα δὲ Πάτροκλος, θεόφιν μῆστωρ ἀτάλαντος,
ἐνθα δ' ἐμὸς φίλος υἱός.

- 13 ἀπὸ δὲ τῆς αὐτῆς αἰτίας, οἶμαι, τῆς μὲν Ἰλιάδος
183 v. γραφομένης ἐν ἀκμῇ πνεύματος ὅλον τὸ σωματίον
δραματικὸν ὑπεστήσατο καὶ ἐναγώνιον, τῆς δὲ
Ὀδυσσεΐας τὸ πλεόν διηγηματικόν, ὅπερ ἴδιον
γῆρως. ὅθεν ἐν τῇ Ὀδυσσεΐᾳ παρειακάσαι τις ἂν
καταδυομένῳ τὸν Ὅμηρον ἡλίῳ, οὗ δίχα τῆς
σφοδρότητος παραμένει τὸ μέγεθος. οὐ γὰρ ἔτι
τοῖς Ἰλιακοῖς ἐκείνοις ποιήμασιν ἴσον ἐνταῦθα σώζει
τὸν τόνον, οὐδ' ἐξωμαλισμένα τὰ ὕψη καὶ ἰζήματα
μυθιστοῦ λαμβάνοντα, οὐδὲ τὴν πρόχυσιν ὁμοίαν τῶν
ἐπαλλήλων παθῶν, οὐδὲ τὸ ἀγχίστροφον καὶ πολι-
τικὸν καὶ ταῖς ἐκ τῆς ἀληθείας φαντασίαις κατα-
πεπυκνωμένον, ἀλλ' οἷον ὑποχωροῦντος εἰς ἑαυτὸν
Ὠκεανοῦ καὶ περὶ τὰ ἴδια μέτρα ἡμερουμένου¹ τὸ
λοιπὸν φαίνονται τοῦ μεγέθους ἀμπώτιδες καὶ τοῖς
14 μυθώδεσι καὶ ἀπίστοις πλάνος. λέγων δὲ ταῦτ'
οὐκ ἐπιλέλησμαι τῶν ἐν τῇ Ὀδυσσεΐᾳ χειμῶνων
καὶ τῶν περὶ τὸν Κύκλωπα καὶ τινων ἄλλων, ἀλλὰ
γῆρας διηγούμεναι, γῆρας δ' ὅμως Ὅμηρον· πλὴν ἐν
ᾧ αὖσι τούτοις ἐξῆς τοῦ πρακτικοῦ κρατεῖ τὸ
μυθικόν.

Παρεξέβην δ' εἰς ταῦθ', ὡς ἔφην, ἵνα δείξαιμι,
ὡς εἰς λῆρον ἐνίστε ῥᾶστον κατὰ τὴν ἀπακμὴν τὰ
μεγαλοφυῇ παρατρέπεται, οἷα τὰ περὶ τὸν ἄσκον
καὶ τοὺς ἐκ Κίρκης συομορφουμένους, οὓς ὁ Ζωῖλος

¹ ἡμερουμένου Ruhnken for ἐρμουμένου P.

^a *Odyssey*, iii. 102-113. Nestor is telling Telemachus of the days at Troy.

ON THE SUBLIME, ix. 12-14

There then Ajax lies, great warrior ; there lies Achilles ;
There, too, Patroclus lies, the peer of the gods in counsel ;
There, too, mine own dear son.^a

It was, I imagine, for the same reason that, writing the *Iliad* in the heyday of his genius he made the whole piece lively with dramatic action, whereas in the *Odyssey* narrative predominates, the characteristic of old age. So in the *Odyssey* one may liken Homer to the setting sun ; the grandeur remains without the intensity. For no longer does he preserve the sustained energy of the great *Iliad* lays, the consistent sublimity which never sinks into flatness, the flood of moving incidents' in quick succession, the versatile rapidity and actuality, brimful of images drawn from real life. It is rather as though the Ocean had shrunk into its lair and lay becalmed within its own confines. Henceforth we see the ebbing tide of Homer's greatness, as he wanders in the incredible regions of romance. In saying this I have not forgotten the storms in the *Odyssey* and such incidents as that of the Cyclops—I am describing old age, but the old age of a Homer—yet the fact is that in every one of these passages reality is worsted by romance.

I have been led into this digression to show you, as I said, that natural genius with the decline of vigour often falls very easily into garrulity—there is the story of the wine-skin^b and the men whom Circe turned into swine—Zoïlus^c called them

^a *Od.* x. It was in a wine-skin that Aeolus imprisoned for Odysseus the adverse winds, which his meddlesome companions released.

^c A grammarian—probably of the fourth century B.C.—who was known as Homer's Scourge.

ἔφη χοιρίδια κλαίοντα, καὶ τὸν ὑπὸ τῶν πελειάδων ὡς νεοσσὸν παρατρεφόμενον Δία καὶ τὸν ἐπὶ τοῦ ναυαγίου δέχ' ἡμέρας ἄσιτον τά τε περὶ τὴν μνηστηροφονίαν ἀπίθانا. τί γὰρ ἂν ἄλλο φήσαιμεν ταῦτα ἢ τῷ ὄντι τοῦ Διὸς ἐνύπνια;

15 Δευτέρου δὲ εἵνεκα προσιστορείσθω τὰ κατὰ τὴν
184 r. Ὀδύσσειαν, ὅπως ἦ σοι γνώριμον, ὡς ἡ ἀπακμὴ τοῦ πάθους ἐν τοῖς μεγάλοις συγγραφεῦσι καὶ ποιηταῖς εἰς ἡθος ἐκλύεται. τοιαῦτα γὰρ που τὰ περὶ τὴν τοῦ Ὀδυσσέως ἠθικῶς αὐτῷ βιολογούμενα οἰκίαν, οἷον κωμωδία τίς ἐστὶν ἠθολογουμένη.

10. Φέρε νῦν, εἴ τι καὶ ἕτερον ἔχοιμεν ὑψηλοὺς ποιεῖν τοὺς λόγους δυνάμενον, ἐπισκεψώμεθα. οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει συνεδρεῦει τινὰ μόρια ταῖς ὕλαις συννύαρχοντα, ἐξ ἀνάγκης γένοιτ' ἂν ἡμῖν ὕψους αἷτιον τὸ τῶν ἐμφερομένων ἐκλέγειν αἰεὶ τὰ καιριώτατα καὶ ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἓν τι σῶμα ποιεῖν δύνασθαι· ὁ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν τῶν λημμάτων, ὁ δὲ τῇ πυκνώσει τῶν ἐκλελεγμένων προσάγεται. οἷον ἡ Σαπφὼ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα δεινὰ καὶ ἐκλέξαι καὶ εἰς ἄλληλα συνδῆσαι.

* There is possibly in *Od.* xii. 63 an allusion to the tale that Zeus, hiding in Crete from his father Chronos, was fed
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"porkers in tears"—there is the nurturing of Zeus like a nestling by the doves, Odysseus's ten-days' fast on the wrecked ship,^a and the incredible story of the suitors' slaying.^b Can one call these aught but veritable dreams of Zeus? ^c

There is another justification for our considering the *Odyssey* as well as the *Iliad*. I wanted you to realize how with the decline of their emotional power great writers and poets give way to character-study. For instance, his character-sketches of the daily life in Odysseus's household are in the style of some comedy of character.

10. Well, then, let us see further whether we could find anything else that can make style sublime. Since with all things there are associated certain elements, essentially inherent in their substance, it follows that we shall find one factor of sublimity in a consistently happy choice of these constituent elements, and in the power of combining them together as it were into an organic whole. One writer for instance attracts the reader by the selection of ideas, another by the soldering of these selected. Sappho, for instance, never fails to take the emotions incident to the passion of love from the symptoms which accompany it in real life. And wherein does she show her excellence? In the skill with which she selects and combines the most striking and intense of those symptoms.

by doves. Odysseus's ten-days' swim without food comes at the end of the same book.

^b *Od.* xxii.

^c Dreams—divine indeed—but idle in our critic's eyes when compared with the "lively dramatic action" of the *Iliad*. Besides, the *Iliad* describes real fighting, the serious business of life; the *Odyssey* is but a divine tale. A typical "ancient" point of view. They decried Romance.

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2 φαίνεται μοι κῆνος ἴσος θεοῖσιν
 ἔμμεν' ὠνήρ, ὅστις ἐναντίος τοι
 ἰζάνει καὶ πλησίον ἀδὺ φωνεύ-
 σας ὑπακούει
 καὶ γελαίσας ἱμερόεν, τό μοι μὰν
 καρδίαν ἐν στήθεσιν ἐπτόασεν.
 ὥς σε γὰρ ἴδω βροχέως με φώνας
 οὐδὲν ἔτ' εἴκει·
 ἀλλὰ καμ μὲν γλῶσσα ἔαγε· λεπτόν δ'
 αὐτίκα χρῶ πῦρ ὑπαδεδρόμακεν·
 ὁππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρόμ-
 βεισι δ' ἄκουαι·
 ἃ δέ μ' ἰδρῶς κακχέεται, τρόμος δὲ
 παῖσαν ἀγρεῖ, χλωροτέρα δὲ ποίας
 ἐμμί· τεθνάκην δ' ὀλίγῳ ὑπιδεύης
 φαίνομαι
 ἥ ἀλλὰ παντόλματον, ἐπεὶ καὶ πένητα†

184 v.

3 οὐ θαυμάζεις, ὡς, ὑπὸ τὸ αὐτὸ τὴν ψυχὴν τὸ
 σῶμα τὰς ἀκοὰς τὴν γλῶσσαν τὰς ὄψεις τὴν χροάν,
 πάνθ' ὡς ἀλλότρια διοιχόμενα ἐπιζητεῖ καὶ καθ' ὑπ-
 εναντιώσεις ἅμα ψύχεται κάεται, ἀλογιστεῖ¹ φρονεῖ
 (ἡ γὰρ φοιβᾷται² ἢ παρ' ὀλίγον τέθνηκεν) ἵνα μὴ ἔν-
 τι περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος.
 πάντα μὲν τοιαῦτα γίνεται περὶ τοὺς ἐρῶντας, ἡ
 λήψις δ' ὡς ἔφην τῶν ἄκρων καὶ ἡ εἰς ταῦτο
 συναίρεσις ἀπειργάσατο τὴν ἐξοχήν. ὄνπερ οἶμαι
 καὶ ἐπὶ τῶν χειμῶνων τρόπον ὁ ποιητῆς ἐκ-
 λαμβάνει τῶν παρακολουθούντων τὰ χαλεπώτατα.
 4 ὁ μὲν γὰρ τὰ Ἀριμᾶσπεια ποιήσας ἐκεῖνα οἶεται
 δεινά·

¹ ἀλογιστεῖ Manutius for ἀλογιστὶ P.

² φοιβᾷται Rothstein for φοβεῖται P.

ON THE SUBLIME, x. 2-4

I think him God's peer that sits near thee face to face, and
listens to thy sweet speech and lovely laughter.

'Tis this that makes my heart flutter in my breast. If I
see thee but for a little, my voice comes no more and
my tongue is broken.

At once a delicate flame runs through my limbs ; my eyes
are blinded and my ears thunder.

The sweat pours down: shivers hunt me all over. I am
grown paler than grass, and very near to death I feel.^a

Is it not wonderful how she summons at the same time, soul, body, hearing, tongue, sight, colour, all as though they had wandered off apart from herself? She feels contradictory sensations, freezes, burns, raves, reasons—for one that is at the point of death is clearly beside herself. She wants to display not a single emotion, but a whole congress of emotions. Lovers all show such symptoms as these, but what gives supreme merit to her art is, as I said, the skill with which she chooses the most striking and combines them into a single whole. It is, I fancy, much in the same way that the poet in describing storms picks out the most alarming circumstances. The author of the *Arimaspeia*,^b to be sure, thinks these lines awe-inspiring :

^a I could neither find nor contrive any tolerable verse translation of this.

^b Aristeas of Proconnesus, who wrote an epic in three books on the Arimaspi of the farthest north. Herodotus (iv. 27) says their name was derived from Scythian words, *arima* = "one" and *spou* = "eye."

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θαῦμ' ἡμῖν καὶ τοῦτο μέγα φρεσὶν ἡμετέρησιν.
 ἄνδρες ὕδωρ ναίουσιν ἀπὸ χθονὸς ἐν πελάγεσσι·
 δύστηνοὶ τινές εἰσιν, ἔχουσι γὰρ ἔργα πονηρά,
 ὄμματ' ἐν ἄστροισι, ψυχὴν δ' ἐνὶ πόντῳ ἔχουσιν.
 ἥ που πολλὰ θεοῖσι φίλας ἀνὰ χεῖρας ἔχοντες
 εὐχονται σπλάγχνοισι κακῶς ἀναβαλλομένοισι.

παντὶ οἶμαι δῆλον, ὥς πλέον ἄνθος ἔχει τὰ λεγόμενα
 ἢ δέος. ὁ δὲ Ὅμηρος πῶς; (ἐν γὰρ ἀπὸ πολλῶν
 5 λεγέσθω)

ἐν δ' ἔπεσ', ὥς ὅτε κῦμα θοῇ ἐν νηϊ πέσῃσι
 λάβρον ὑπαὶ νεφέων ἀνεμοτρεφές, ἥ δέ τε πᾶσα
 ἄχνη ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς ἀήτης
 ἰστίῳ ἐμβρέμεται, τρομέουσι δέ τε φρένα ναῦται
 δειδιότες· τυτθὸν γὰρ ὑπὲκ θανάτοιο φέρονται.

6 ἐπεχείρησεν καὶ ὁ Ἄρατος τὸ αὐτὸ τοῦτο μετ-
 ενεγκεῖν,

185 r. ὀλίγον δὲ διὰ ξύλον αἶδ' ἐρύκει·

πλὴν μικρὸν αὐτὸ καὶ γλαφυρὸν ἐποίησεν ἀντὶ
 φοβεροῦ· ἔτι δὲ παρώρισε τὸν κίνδυνον εἰπὼν “ ξύλον
 αἶδ' ἀπείργει·” οὐκοῦν ἀπείργει· ὁ δὲ ποιητῆς οὐκ
 εἰς ἅπαξ παρορίζει τὸ δεινόν, ἀλλὰ τοὺς αἰεὶ καὶ
 μονονουχὶ κατὰ πᾶν κῦμα πολλάκις ἀπολλυμένους
 εἰκονογραφεῖ. καὶ μὴν τὰς προθέσεις ἀσυνθέτους
 οὔσας συναναγκάσας παρὰ φύσιν καὶ εἰς ἀλλήλας
 συμβιασάμενος “ ὑπὲκ θανάτοιο ” τῷ μὲν συνεμ-

• Od. xv. 624

• Phaenomena, 299.

ON THE SUBLIME, x. 4-6

Here is another thing also that fills us with feelings of wonder,
Men that dwell in the water, away from the earth, on the ocean.
Sorrowful wretches they are, and theirs is a grievous employment:
Ever they rivet their eyes on the stars, their thoughts on the waters.
Often, I ween, to the gods they lift up their hands and they pray;
Ever their innermost parts are terribly tossed to and fro.

Anyone can see, I fancy, that this is more flowery than fearful. But how does Homer do it? Let us take one example of many:

He fell on the host as a wave of the sea on a hurrying vessel,
Rising up under the clouds, a boisterous son of the storm-wind.
The good ship is lost in the shroud of the foam, and the breath of the tempest
Terribly roars in the sails; and the sailors for fear are a-tremble,
By the breadth of a hand swept out from under the jaws of destruction.^a

Aratus, too, tried to adapt this same idea:

'Tis but the tiniest plank that bars them from bitter destruction.^b

But he has demeaned the idea and made it elegant instead of awe-inspiring. Moreover, he defines the danger when he says, "A plank keeps off destruction." Why then, it *does* keep it off. Homer, on the other hand, instead of defining the danger once and for all, depicts the sailors as being all the time, again and again, with every wave on the very brink of death. Moreover, in the phrase "out from under the jaws of destruction," by forcing into an abnormal union prepositions not usually compounded he has

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πίπτοντι πάθει τὸ ἔπος ὁμοίως ἐβασάνισεν, τῇ δὲ τοῦ ἔπους συνθλίψει τὸ πάθος ἄκρως ἀπεπλάσατο καὶ μόνον οὐκ ἐνετύπωσεν τῇ λέξει τοῦ κινδύνου τὸ ἰδίωμα “ ὑπὲκ θανάτοιο φέρονται.” οὐκ ἄλλως ἢ Ἀρχίλοχος ἐπὶ τοῦ ναυαγίου, καὶ ἐπὶ τῇ προσαγγελίᾳ ὁ Δημοσθένης· “ ἐσπέρα μὲν γὰρ ἦν ” φησίν. ἀλλὰ τὰς ἐξοχὰς ὡς <ᾶν> εἶποι τις ἀριστίνδην ἐκκαθήραντες ἐπισυνέθηκαν, οὐδὲν φλοιῶδες ἢ ἄσεμνον ἢ σχολικὸν ἐγκατατάττοντες διὰ μέσου. λυμαίνεται γὰρ ταῦτα τὸ ὄλον, ὥσανεὶ ψύγματα ἢ ἀραιώματα ἐμποιοῦντα, <τὰ> μεγέθη συνοικονομούμενα τῇ <τε> πρὸς ἀλληλα σχέσει συντετελιχισμένα.

11. Σύνεδρός ἐστι ταῖς προεκκειμέναις ἀρετῇ καὶ ἦν καλοῦσιν αὐξήσιν, ὅταν δεχομένων τῶν πραγμάτων καὶ ἀγώνων κατὰ περιόδους ἀρχὰς τε πολλὰς καὶ ἀναπαύλας ἕτερα ἐτέροις ἐπεισκυκλούμενα μεγέθη συνεχῶς ἐπείσάγηται κατὰ ἐπί-
 2 τασιν.¹ τοῦτο δὲ εἶτε διὰ τοπηγορίαν, εἶτε δεινῶ-
 185 v ἐποικονομίαν ἔργων ἢ παθῶν (μυρίαι γὰρ ἰδέαι τῶν αὐξήσεων) γίνοιτο, χρὴ γινώσκειν ὅμως τὸν ῥήτορα, ὡς οὐδὲν ἂν τούτων καθ’ αὐτὸ συσταίῃ χωρὶς ὕψους τέλειον, πλὴν εἰ μὴ ἐν οἴκτοις ἄρα νῇ

¹ ἐπίτασιν Wilamowitz for ἐπίβασιν P.

* There are two existing fragments of Archilochus to which this might possibly refer: ἴστη κατ’ ἤκην κύματός τε κἀνέμου, “ he stood on the razor-edge of wave and wind,” or ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις, “ their hearts lay locked in the waves’ embrace.”

^b *De corona*, § 169. Demosthenes describes the alarm at Athens caused by the news that Philip of Macedon had captured and fortified Elateia, 339 B.C.

tortured his language into conformity with the impending disaster, magnificently figured the disaster by the compression of his language and almost stamped on the diction the form and feature of the danger—"swept out from under the jaws of destruction." Comparable to this is the passage of Archilochus about the shipwreck ^a and the description of the arrival of the news in Demosthenes.^b "Now it was evening," etc. What they have done is to make a clean sweep, as it were, of all the main points by order of merit, and to bring them together, allowing nothing affected or undignified or pedantic to intervene. For all such irrelevancies are like the introduction of gaps or open tracery ^c in architecture: they utterly spoil the effect of sublime ideas, well ordered and built into one coherent structure.^d

11. Closely allied to the merits distinguished above is what is called "amplification."^e Whenever the subject matter and the issues from section to section admit of several fresh starts and halting-places, then one great phrase after another is wheeled on to the stage with increasing force. This may be done either by the development of a commonplace, or by exaggeration, or by laying stress on events or arguments,^f or by careful husbandry of facts or feelings. There are indeed ten thousand kinds of amplification. Still the speaker must recognize that without sublimity none of these methods by itself can form a perfect whole. One may indeed very well

^a Literally "perforations," cf. xxxii. 5.

^d This sentence has been infinitely emended without much benefit. I take τὰ μεγ. as object of λυμ. and τὸ ὅλον as adverbial. The general sense is that Homer's ideas are all solid masonry.

^e Effect of accumulation, "piling it on."

^f i.e. *tours de force*.

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Δία ἣ ἐν εὐτελισμοῖς, τῶν δ' ἄλλων αὐξητικῶν
 ὅτου περ ἂν τὸ ὑψηλὸν ἀφέλῃς, ὥς ψυχὴν ἐξαιρήσεις
 σώματος· εὐθὺς γὰρ ἀτονεῖ καὶ κενοῦται τὸ ἔμ-
 3 πρακτον αὐτῶν μὴ τοῖς ὕψεσι συνεπιρρωννύμενον.
 ἥ μέντοι διαφέρει τοῦ ἀρτίως εἰρημένου τὰ νῦν παρ-
 αγγελλόμενα (περιγραφὴ γάρ τις ἦν ἐκείνο τῶν
 ἄκρων λημμάτων καὶ εἰς ἐνότητα σύνταξις) καὶ
 τίνι καθόλου τῶν αὐξήσεων παραλλάττει τὰ ὕψη,
 τῆς σαφηνείας αὐτῆς ἔνεκα συντόμως διοριστέον.

12. Ὁ μὲν οὖν τῶν τεχνογράφων ὅρος ἔμοιγ' οὐκ
 ἀρεστός. αὐξήσις ἐστὶ, φασί, λόγος μέγεθος περι-
 τιθεὶς τοῖς ὑποκειμένοις· δύναται γὰρ ἀμέλει καὶ
 ὕψους καὶ πάθους καὶ τρόπων εἶναι κοινὸς οὗτος
 ὅρος, ἐπειδὴ καὶ κεῖνα τῷ λόγῳ περιτίθησι ποιόν-
 τι μέγεθος. ἐμοὶ δὲ φαίνεται ταῦτα ἀλλήλων
 παραλλάττειν, ἥ κεῖται τὸ μὲν ὕψος ἐν διάρματι,
 ἥ δ' αὐξήσις καὶ ἐν πλήθει· δι' ὃ κείνο μὲν καὶ
 2 νοήματι ἐνὶ πολλάκις, ἥ δὲ πάντως μετὰ ποσότητος
 καὶ περιουσίας τινὸς ὑφίσταται. καὶ ἔστιν ἡ
 αὐξήσις, ὥς τύπῳ περιλαβεῖν, συμπλήρωσις ἀπὸ
 πάντων τῶν ἐμφερομένων τοῖς πράγμασι μορίων
 καὶ τόπων, ἰσχυροποιούσα τῇ ἐπιμονῇ τὸ κατ-
 εσκευασμένον, ταύτῃ τῆς πίστεως διεστῶσα, ὅτι
 ἡ μὲν τὸ ζητούμενον ἀποδείκνυσιν>
 186 r. . . . πλουσιώτατα, καθάπερ τι πέλαγος, εἰς ἀνα-
 3 πεπταμένον κέχυται πολλαχῇ μέγεθος. ὅθεν οἶμαι
 κατὰ λόγον ὁ μὲν ῥήτωρ ἅτε παθητικώτερος πολὺ

“Whereas amplification serves to enhance conviction”:
 so our author presumably continued and then proceeded
 to illustrate Plato's skill in amplification and to compare
 his style with that of Demosthenes. It is of Plato that he
 is speaking when the ms. resumes.

make an exception where the effect required is one of commiseration or depreciation, but in all other forms of amplification to remove the touch of sublimity is like taking soul from body. For they lose their vigour at once and become nerveless and hollow without the tonic effect of the sublime. However, mere clarity demands that I should briefly define the difference between my present precepts and that of which I spoke above (the delimitation of the main points and their arrangement so as to form a single whole) and show generally in what respect sublimity is distinct from these effects of amplification.

12. The definition given in the text-books does not satisfy me. Amplification, they say, is language which invests the subject with grandeur. Now that definition could obviously serve just as well for the sublime, the emotional and the metaphorical style, since these also invest the language with some quality of grandeur. But in my view they are each distinct. Sublimity lies in elevation, amplification rather in amount; and so you often find sublimity in a single idea, whereas amplification always goes with quantity and a certain degree of redundancy. To give a rough definition, amplification consists in accumulating all the aspects and topics inherent in the subject and thus strengthening the argument by dwelling upon it. Therein it differs from proof, which demonstrates the required point . . .^a

[*Two pages are here lost.*]

. . . very rich indeed: like a sea, often flooding a vast expanse of grandeur. I should say then that in point of style the orator,^b being more

^b Demosthenes.

τὸ διάπυρον ἔχει καὶ θυμικῶς ἐκφλεγόμενον, ὃ δὲ καθεστὼς ἐν ὄγκῳ καὶ μεγαλοπρεπεῖ σεμνότητι οὐκ ἔψυκται μὲν, ἀλλ' οὐχ οὕτως ἀπαστράπτει.¹
 4 οὐ κατ' ἄλλα δέ τινα ἢ ταῦτα, ἐμοὶ δοκεῖ, φίλτατε Τερεντιανέ, (λέγω δέ, <εἰ> καὶ ἡμῖν ὡς Ἑλλησιν ἐφέϊται τι γινώσκειν) καὶ ὁ Κικέρων τοῦ Δημοσθένους ἐν τοῖς μεγέθεσι παραλλάττει. ὁ μὲν γὰρ ἐν ὕψει τὸ πλεόν ἀποτόμῳ, ὁ δὲ Κικέρων ἐν χύσει· καὶ ὁ μὲν ἡμέτερος διὰ τὸ μετὰ βίας ἕκαστα ἔτι δὲ τάχους ῥώμης δεινότητος οἶον καίειν τε ἅμα καὶ διαρπάζειν σκηπτῷ τινι παρειαίῳ· ἂν ἢ κεραυνῷ· ὁ δὲ Κικέρων ὡς ἀμφιλαφῆς τις ἐμπρησμὸς οἶμαι πάντῃ νέμεται καὶ ἀνελλείται, πολὺ ἔχων καὶ ἐπιμονον αἰεὶ τὸ καῖον καὶ διακληρονομούμενον ἄλλοτ' ἄλλοίως ἐν αὐτῷ καὶ κατὰ διαδοχὰς ἀνατρεφόμενον.
 5 ἀλλὰ ταῦτα μὲν ὑμεῖς ἂν ἄμεινον ἐπικρίνοιτε, καιρὸς δὲ τοῦ Δημοσθενικοῦ μὲν ὕψους καὶ ὑπερτεταμένου ἐν τε ταῖς δεινώσεσι καὶ τοῖς σφοδροῖς πάθεσι, καὶ ἔνθα δεῖ τον ἀκροατὴν τὸ σύνολον ἐκπλήξαι, τῆς δὲ χύσεως, ὅπου χρὴ καταντλήσαι· τοπηγορίαις τε γὰρ καὶ ἐπιλόγοις κατὰ τὸ πλεόν καὶ παραβάσεσι καὶ τοῖς φραστικοῖς ἅπασι καὶ ἐπιδεικτικοῖς, ἱστορίαις τε καὶ φυσιολογίαις, καὶ οὐκ ὀλίγοις ἄλλοις μέρεσιν ἀρμόδιος.

13. Ὅτι μέντοι ὁ Πλάτων (ἐπάνειμι γάρ) τοιού-
 186 γ. τω τινὶ χεύματι ἀσοφητὶ ῥέων οὐδὲν ἥττον μεγε-
 θύνεται, ἀνεγνωκὼς τὰ ἐν τῇ Πολιτείᾳ τὸν
 τύπον οὐκ ἀγνοεῖς. “οἱ ἄρα φρονήσεως,” φησί,
 “καὶ ἀρετῆς ἀπειροὶ εὐωχίαις δὲ καὶ τοῖς τοιούτοις
 αἰεὶ συνόντες κάτω ὡς ἔοικε φέρονται καὶ ταύτῃ

¹ ἀπαστράπτει Bentley for ἐπέστραπται P.

emotional, has abundant warmth and passionate glow, whereas Plato, steady in his majestic and stately dignity, is far from cold, yet does not flash such fire. It is in the very same respect—so I feel, my dear Terentianus, if indeed we Greeks may be allowed an opinion—that Cicero differs from Demosthenes in his grand effects. Demosthenes' strength is usually in rugged sublimity, Cicero's in diffusion. Our countryman with his violence, yes, and his speed, his force, his terrific power of rhetoric, burns, as it were, and scatters everything before him, and may therefore be compared to a flash of lightning or a thunder-bolt. Cicero seems to me like a wide-spread conflagration, rolling along and devouring all around it: his is a strong and steady fire, its flames duly distributed, now here, now there, and fed by relays of fuel. You Romans, of course, can form a better judgement on this question, but clearly the opportunity for Demosthenes' sublimity and nervous force comes in his intensity and violent emotion, and in passages where he has utterly to dumbfounder the audience; whereas diffuseness is in place when you need to overwhelm them with a flood of rhetoric. The latter then mostly suits the treatment of a commonplace, a peroration, a digression, and all descriptive and "show" passages, history, too, and natural philosophy as well as various other kinds of literature.

13. However, to return to Plato, despite his noiseless current, he none the less attains greatness. You have read the *Republic* and you know his style. "Those who have then no experience," he says, "of wisdom or of goodness, living always amid banquets and other such festivities, are seemingly carried

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πλανῶνται διὰ βίου, πρὸς δὲ τὸ ἀληθὲς ἄνω οὐτ' ἀνέβλεψαν πώποτε οὐτ' ἀνηνέχθησαν οὐδὲ βεβαίου τε καὶ καθαρᾶς ἡδονῆς ἐγεύσαντο, ἀλλὰ βοσκημάτων δίκην κάτω αἰεὶ βλέποντες καὶ κεκυφότες εἰς γῆν καὶ εἰς τραπέζας βόσκονται χορταζόμενοι καὶ ὀχεύοντες, καὶ ἔνεκα τῆς τούτων πλεονεξίας λακτίζοντες καὶ κυρίττοντες ἀλλήλους σιδηροῖς κέρασι καὶ ὀπλαῖς ἀποκτιννύουσι δι' ἀπληστίαν."

- 2 Ἐνδείκνυται δ' ἡμῖν οὗτος ἀνὴρ, εἰ βουλοίμεθα μὴ κατολιγωρεῖν, ὥς καὶ ἄλλη τις παρὰ τὰ εἰρημένα ὁδὸς ἐπὶ τὰ ὑψηλὰ τείνει. ποία δὲ καὶ τίς αὕτη; τῶν ἔμπροσθεν μεγάλων συγγραφέων καὶ ποιητῶν μίμησις τε καὶ ζήλωσις. καὶ γε τούτου, φίλτατε, ἀπρίξ ἐχώμεθα τοῦ σκοποῦ· πολλοὶ γὰρ ἄλλοτρίῳ θεοφοροῦνται πνεύματι τὸν αὐτὸν τρόπον, ὃν καὶ τὴν Πυθίαν λόγος ἔχει τρίποδι πλησιάζουσιν, ἔνθα ῥῆγμά ἐστι γῆς ἀναπνέον¹ ὥς φασιν αἰτμόν ἔνθεον, αὐτόθεν ἐγκύμονα τῆς δαιμονίου καθισταμένην δυνάμεως παραυτίκα χρησμοδεῖν κατ' ἐπίπνοϊαν· οὕτως ἀπὸ τῆς τῶν ἀρχαίων μεγαλοφυΐας εἰς τὰς τῶν ζηλούντων ἐκείνους ψυχὰς ὡς
- 187 r. ἀπὸ ἱερῶν στομίων ἀπόρροιαί τινες φέρονται, ὑφ' ὧν ἐπιπνεόμενοι καὶ οἱ μὴ λίαν φοιβαστικοὶ τῷ
- 3 ἐτέρων συνενθουσιῶσι μεγέθει. μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος ἔτι πρότερον ὃ τε Ἀρχίλοχος, πάντων δὲ τούτων μάλιστα ὁ

¹ ἀναπνέον Manutius for ἀναπνεῖν P.

^a *Republic*, ix. 586 A, with slight omissions.

^b He seems to play on the two meanings of *στόμιον*, the mouth of a prophet and the mouth or rift in the rocky floor in the Priestess's chamber at Delphi, out of which there rose an intoxicating vapour.

downwards and there they wander all their lives. They have never yet raised their eyes to the truth, never been carried upwards, never tasted true, abiding pleasure. They are like so many cattle; stooping downwards, with their eyes always bent on the earth and on their dinner tables, they feed and fatten and breed, and so greedy are they for these enjoyments that they kick and butt with hooves and horns of iron and kill each other for insatiate desire." ^a

Here is an author who shows us, if we will condescend to see, that there is another road, besides those we have mentioned, which leads to sublimity. What and what manner of road is this? Zealous imitation of the great historians and poets of the past. That is the aim, dear friend, and we must hold to it with all our might. For many are carried away by the inspiration of another, just as the story runs that the Pythian priestess on approaching the tripod where there is, they say, "a rift in the earth upbreathing steam divine," becomes thereby impregnated with the divine power and is at once inspired to utter oracles; so, too, from the natural genius of those old writers there flows into the hearts of their admirers as it were an emanation from the mouth of holiness.^b Inspired by this, even those who are not easily moved by the divine afflatus share the enthusiasm of these others' grandeur. Was Herodotus alone "Homeric in the highest"? No, there was Stesichorus at a still earlier date and Archilochus too,^c and above all others Plato, who

^a Quintilian calls Stesichorus a "lyric Homer," and Archilochus, the iambic satirist, was regarded as one of the great originals. They both belong to the seventh century B.C.

Πλάτων, ἀπὸ τοῦ Ὀμηρικοῦ κείνου νόματος εἰς αὐτὸν μυρίας ὅσας παρατροπὰς ἀποχετευσάμενος. καὶ ἴσως ἡμῖν ἀποδείξεων ἔδει, εἰ μὴ τὰ ἐπ' εἰδους καὶ οἱ περὶ Ἀμμόνιον ἐκλέξαντες ἀνέγραψαν. ⁴ ἔστιν δ' οὐ κλοπὴ τὸ πρᾶγμα, ἀλλ' ὡς ἀπὸ καλῶν ἡθῶν¹ ἢ πλασμάτων ἢ δημιουργημάτων ἀποτύψεις. καὶ οὐδ' ἂν ἐπακμάσαι μοι δοκεῖ τηλικαῦτά τινα τοῖς τῆς φιλοσοφίας δόγμασι καὶ εἰς ποιητικὰς ὕλας πολλαχοῦ συνεμβῆναι καὶ φράσεις, εἰ μὴ περὶ πρωτείων νῆ Δία παντὶ θυμῷ πρὸς Ὅμηρον, ὡς ἀνταγωνιστῆς νέος πρὸς ἤδη τεθνασμένον, ἴσως μὲν φιλονεικότερον καὶ οἶονεὶ διαδορατιζόμενος, οὐκ ἀνωφελῶς δ' ὁμῶς διηριστεύετο. “ἀγαθὴ” γὰρ κατὰ τὸν Ἡσίοδον “ἔρις ἥδε βροτοῖσι.” καὶ τῷ ὄντι καλὸς οὗτος καὶ ἀξιονικότερος εὐκλείας ἀγῶν τε καὶ στέφανος, ἐν ᾧ καὶ τὸ ἡττᾶσθαι τῶν προγεγενησμένων οὐκ ἄδοξον.

14. Οὐκοῦν καὶ ἡμᾶς, ἡνίκ' ἂν διαπονῶμεν ὑψηγορίας τι καὶ μεγαλοφροσύνης δεόμενον, καλὸν ἀναπλάττεσθαι ταῖς ψυχαῖς, πῶς ἂν εἰ τύχοι ταῦτό τοῦθ' Ὅμηρος εἶπεν, πῶς δ' ἂν Πλάτων ἢ Δημοσθένης ὑψωσαν ἢ ἐν ἱστορίᾳ Θουκυδίδης. προσπίπτοντα γὰρ ἡμῖν κατὰ ζῆλον ἐκεῖνα τὰ πρόσωπα ^{187 v.} καὶ οἷον διαπρέποντα τὰς ψυχὰς ἀνοίσει πῶς πρὸς ² τὰ ἀνειδωλοποιούμεενα μέτρα· ἔτι δὲ μᾶλλον, εἰ καὶ ἐκείνο τῇ διανοίᾳ προσυπογράφοιμεν, πῶς ἂν τόδε τι ὑπ' ἐμοῦ λεγόμενον παρὼν Ὅμηρος ἤκουσεν ἢ Δημοσθένης, ἢ πῶς ἂν ἐπὶ τούτῳ διετέθησαν; τῷ γὰρ ὄντι μέγα τὸ ἀγώνισμα, τοιοῦτον ὑποτίθε-

¹ Most editors read *εἰδῶν* “forms”; *ἡθῶν* is the reading of P. I have changed the *ἡ* which follows it into *ῆ*.

^a A pupil of Aristarchus who took over his school at 168

has irrigated his style with ten thousand runnels from the great Homeric spring. We might need to give instances, had not Ammonius ^a and his pupils drawn up a classified selection. Such borrowing is no theft; it is rather like taking an impression from fine characters as one does from moulded figures or other works of art. Plato would never have reared so many of these flowers to bloom among his philosophic tenets, never have wandered so often with Homer into the regions and phrases of poetry, had he not striven, yea with heart and soul, to contest the prize with Homer like a young antagonist with one who had already won his spurs, perhaps in too keen emulation, longing as it were to break a spear, and yet always to good purpose. For, as Hesiod says, "Good is this strife for mankind." Fair indeed is the crown, and the fight for fame well worth the winning, where even to be worsted by our forerunners is not without glory.

14. We too, then, when we are working at some passage that demands sublimity of thought and expression, should do well to form in our hearts the question, "How perchance would Homer have said this, how would Plato or Demosthenes have made it sublime or Thucydides in his history?" Emulation will bring those great characters before our eyes, and like guiding stars they will lead our thoughts to the ideal standards of perfection. Still more will this be so, if we give our minds the further hint, "How would Homer or Demosthenes, had either been present, have listened to this passage of mine? How would it have affected them?" Great indeed

Alexandria. He composed a work on "Plato's debt to Homer."

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σθαι τῶν ἰδίων λόγων δικαστήριον καὶ θέατρον καὶ ἐν τηλικούτοις ἤρωσι κριταῖς τε καὶ μάρτυσιν
 3 ὑπέχειν τῶν γραφομένων εὐθύνας πεπαῖχθαι. πλέον δὲ τούτων παρορμητικόν, εἰ προστιθείης, πῶς ἂν ἐμοῦ ταῦτα γράψαντος ὁ μετ' ἐμὲ πᾶς ἀκούσειεν αἰῶν; εἰ δέ τις αὐτόθεν φοβοῖτο, μὴ τοῦ ἰδίου βίου καὶ χρόνου φθέγξαιτό τι ὑπερήμερον, ἀνάγκη καὶ τὰ συλλαμβανόμενα ὑπὸ τῆς τούτου ψυχῆς ἀτελῇ καὶ τυφλᾷ ὥσπερ ἀμβλοῦσθαι, πρὸς τὸν τῆς ὑστεροφημίας ὅλως μὴ τελεσφορούμενα χρόνον.

15. "Ογκοῦ καὶ μεγαληγορίας καὶ ἀγῶνος ἐπὶ τούτοις, ὦ νεανία, καὶ αἱ φαντασίαι παρασκευαστικώταται· οὕτω γοῦν <τὰς> εἰδωλοποιῖας αὐτὰς ἔνιοι λέγουσι. καλεῖται μὲν γὰρ κοινῶς φαντασία πᾶν τὸ ὁπωσοῦν ἐννόημα γεννητικὸν λόγου παριστάμενον, ἥδη δ' ἐπὶ τούτων κεκράτηκεν τοῦνομα, ὅταν
 2 ἂ λέγεις ὑπ' ἐνθουσιασμοῦ καὶ πάθους βλέπειν δοκῆς καὶ ὑπ' ὄψιν τιθῆς τοῖς ἀκούουσιν. ὥς δ' ἕτερόν τι ἢ ῥητορικὴ φαντασία βούλεται καὶ ἕτερον ἢ παρὰ ποιηταῖς, οὐκ ἂν λάθοι σε, οὐδ' ὅτι τῆς
 188 γ μὲν ἐν ποιήσει τέλος ἐστὶν ἑκπληξίς, τῆς δ' ἐν λόγοις ἐνάργεια, ἀμφότεραι δ' ὁμῶς τοῦτό τε¹ ἐπιζητοῦσι καὶ τὸ συγκεκινημένον.

ὦ μήτερ, ἱκετεύω σε, μὴ ᾧπίσειέ μοι
 τὰς αἵματωπούς καὶ δρακοντώδεις κόρας·
 αὐταὶ γάρ, αὐταὶ πλησίον θρώσκουσί μου.

καὶ

¹ τοῦτο Gennadius for τὸ τε P.

is the ordeal, if we propose such a jury and audience as this to listen to our own utterances and make believe that we are submitting our work to the scrutiny of such superhuman witnesses and judges. Even more stimulating would it be to add, "If I write this, how would all posterity receive it?" But if a man shrinks at the very thought of saying anything that exceeds the comprehension of his own time, then must all the conceptions of that man's nature be like some blind, half-formed embryo, all too abortive for the life of posthumous fame.

15. Weight, grandeur, and energy in writing are very largely produced, dear pupil, by the use of "images." (That at least is what some people call the actual mental pictures.) For the term *Imagination* is applied in general to an idea which enters the mind from any source and engenders speech, but the word has now come to be used predominantly of passages where, inspired by strong emotion, you seem to see what you describe and bring it vividly before the eyes of your audience. That imagination means one thing in oratory and another in poetry you will yourself detect, and also that the object of poetry is to enthrall,^a of prose writing to present things vividly, though both indeed aim at this latter and at excited feeling.

Mother, I beg thee tarre not on against me
These snake-like hags with silent bloody feet.
See there! See there! They leap upon me close.^b

And

^a *ἐκπληξίς* means startling people out of their wits, emotional illusion.

^b Eurip. *Or.* 255. Orestes on his sick-bed in a fit of mania sees Clytaemnestra setting the Furies at him.

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οἷμοι, κτανεῖ με· ποῖ φύγω;

ἐνταῦθ' ὁ ποιητῆς αὐτὸς εἶδεν Ἑρινύας, ὁ δὲ ἐφαν-
τάσθη μικροῦ δεῖν θεάσασθαι καὶ τοὺς ἀκούοντας
3 ἠνάγκασεν. ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐρι-
πίδης δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκ-
τραγωδῆσαι, καὶ τούτοις ὡς οὐκ οἶδ' εἴ τισιν ἐτέ-
ροις ἐπιτυχέστατος, οὐ μὴν ἀλλὰ καὶ ταῖς ἄλλαις
ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος. ἥκιστα γέ-
τοι μεγαλοφυῆς ὢν ὅμως τὴν αὐτὸς αὐτοῦ φύσιν
ἐν πολλοῖς γενέσθαι τραγικὴν προσηνάγκασεν καὶ
παρ' ἕκαστα ἐπὶ τῶν μεγεθῶν, ὡς ὁ ποιητῆς,

οὐρῇ δὲ πλευράς τε καὶ ἰσχίον ἀμφοτέρωθεν
μαστίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

4 τῷ γοῦν Φαέθοντι παραδιδούς τὰς ἡνίας ὁ Ἥλιος

ἔλα δὲ μήτε Λιβυκὸν αἰθέρ' εἰσβαλὼν·
κρᾶσιν γὰρ ὑγρὰν οὐκ ἔχων ἀψίδα σὴν
καίων¹ διήσει . . .

φησὶν, εἰθ' ἐξῆς

ἶει δ' ἐφ' ἑπτὰ Πλειάδων ἔχων δρόμον.
τοσαῦτ' ἀκούσας παῖς ἔμαρψεν ἡνίας·
κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων
μεθῆκεν, αἱ δ' ἔπταντ' ἐπ' αἰθέρος πτύχας.
πατήρ δ' ὅπισθε νῶτα σειρίου βεβῶς
ἵππευε παῖδα νουθετῶν· ἐκείσ' ἔλα,
τῇδε στρέφ' ἄρμα, τῇδε.

188 v ἄρ' οὐκ ἂν εἴποις, ὅτι ἡ ψυχὴ τοῦ γράφοντος συν-

¹ καίων Richards for κάτω P.

^a Eurip. *I.T.* 291. A herdsman describing to Iphigeneia how he saw Orestes in a fit of madness on the shore, quotes this as one of his wild utterances.

ON THE SUBLIME, xv. 2-4

Ah, she will slay me, whither shall I flee ? ^a

In these passages the poet himself had Furies before his eyes and almost compelled the audience to see what he imagined. Now Euripides spends his fondest efforts in presenting these two emotions, madness and love, in tragic guise, and succeeds more brilliantly with these emotions than, I think, with any others ; not that he lacks enterprise to attack other forms of imagination as well. While his natural genius is certainly not sublime, yet in many places he forces it into the tragic mould and invariably in his grand passages, as, the poet says,

His tail at his ribs and his flanks now lashes on this, now
on that side,
Ever he spurs himself on to share in the joys of the battle.^b

For instance, when Helios hands over the reins to Phaëthon :—

“And see thou drive not to the Libyan clime.
Its torrid air with no damp humour tempered
Will fire thy wheel and melt it.”

And he goes on,

“But for the seven Pleiads shape thy course.”
This heard, young Phaëthon caught up the reins,
Slashed at the flanks of his wing-wafted team,
And launched them flying to the cloudy coombs.
Behind, his sire, astride the Dog-star's back,
Rode, schooling thus his son. “Now, drive thou there,
Now this way wheel thy car, this way.”^c

Would you not say that the writer's feelings are

^b *Iliad*, xx. 170. The simile is a wounded lion, to which Homer compares Achilles preparing to fight with Aeneas.

^c These passages are from the lost *Phaëthon*.

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ἐπιβαίνει τοῦ ἄρματος καὶ συγκινδυνεύουσα τοῖς ἵπποις συνεπτέρωται; οὐ γὰρ ἂν, εἰ μὴ τοῖς οὐρανίοις ἐκείνοις ἔργοις ἰσοδρομοῦσα ἐφέρετο, τοιαυτ' ἂν ποτε ἐφαντάσθη. ὅμοια καὶ τὰ ἐπὶ τῆς Κασσάνδρας αὐτῷ

ἀλλ' ὦ φίλιπποι Τρῶες.

5 τοῦ δ' Αἰσχύλου φαντασίαις ἐπιτολμῶντος ἥρωϊκωτάταις, ὥσπερ καὶ <οἱ> Ἑπτὰ ἐπὶ Θήβας παρ' αὐτῷ

ἄνδρες (φησὶν) ἑπτὰ θούριοι λοχαγέται,
ταυροσφαγοῦντες εἰς μελάνδετον σάκος
καὶ θιγγάνοντες χερσὶ ταυρείου φόνου
Ἄρη τ' Ἐνυὼ καὶ φιλαίματον Φόβον
ὀρκωμότησαν

τὸν ἴδιον αὐτῶν πρὸς ἀλλήλους δίχα οἴκτου συν-
ομνύμενοι θάνατον, ἐνίοτε μέντοι ἀκατεργάστους
καὶ οἶονεὶ ποκοειδεῖς τὰς ἐννοίας καὶ ἀμαλάκτους
φέροντος, ὅμως ἑαυτὸν ὁ Εὐριπίδης καὶ ἐκείνοις ὑπὸ
■ φιλοτιμίας τοῖς κινδύνοις προσβιβάζει. καὶ παρὰ
μὲν Αἰσχύλῳ παραδόξως τὰ τοῦ Λυκούργου
βασιλεία κατὰ τὴν ἐπιφάνειαν τοῦ Διονύσου
θεοφορεῖται,

ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη·

ὁ δ' Εὐριπίδης τὸ αὐτὸ τοῦθ' ἐτέρως ἐφηδύνας
ἐξεφώνησε,

ON THE SUBLIME, xv. 4-6

aboard the car, sharing the perilous flight of those winged horses? Never could he have shown such imagination, had he not run neck and neck with those celestial doings. You find the same in his Cassandra's speech beginning

Nay, Trojans, lovers of horse flesh.^a

Aeschylus ventures upon imaginative passages of the true heroic mould. For instance he says of his *Seven against Thebes* :

Seven resistless captains o'er a shield
Black-bound with hide have slit a bullock's throat,
And dipped their fingers in the bullock's blood,
Swearing a mighty oath by War and Havoc
And Panic, bloodshed's lover—

where they all pledge themselves to each other to die "apart from pity."^b Sometimes, however, he introduces rough ideas, all woolly, as it were, and ragged,^c and yet Euripides' emulation leads him to embark on the same perilous path. Aeschylus uses a startling phrase of Lycurgus's palace, magically possessed at the appearance of Dionysus,

The house breathes ecstasy, the roof-tree revels.^d

Euripides expressed the same idea differently, softening it down,

^a From a lost play, perhaps the *Alexander*.

^b *Septem*, 42-46; "apart from pity" is a reminiscence of l. 51.

^c ἀμαλάκτους = lit. "untanned," i.e. raw, crude.

^d From the lost trilogy, which dealt with Dionysus's coming to Thrace, Lycurgus's resistance and the final establishment of the Dionysian religion in Thrace.

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πάν δὲ συνεβάκχεν ὄρος.

- 7 ἄκρως δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνήσκοντος Οἰδίπου καὶ ἐαυτὸν μετὰ διοσημείας τινὸς θάπτοντος πεφάντασται, καὶ κατὰ τὸν ἀπόπλουν τῶν Ἑλλήνων ἐπὶ τ' Ἀχιλλέως προφαινομένου τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου, ἣν οὐκ οἶδ' εἴ τις ὄψιν ἐναργέστερον εἰδωλοποίησε Σιμωνίδου· πάντα δ' 8 ἀμήχανον παρατίθεσθαι. οὐ μὲν ἀλλὰ τὰ μὲν 189 r. παρὰ τοῖς ποιηταῖς μυθικωτέραν ἔχει τὴν ὑπερέκπτωσιν, ὥς ἔφην, καὶ πάντῃ τὸ πιστὸν ὑπεραίρουσαν, τῆς δὲ ῥητορικῆς φαντασίας κάλλιστον αἰετὸ ἔμπρακτον καὶ ἐνάληθες. δειναὶ δὲ καὶ ἔκφυλοι αἱ παραβάσεις, ἥνικ' ἂν ἡ ποιητικὸν τοῦ λόγου καὶ μυθῶδες τὸ πλάσμα καὶ εἰς πᾶν προσεκπίπτον τὸ ἀδύνατον, ὥς ἤδη νῆ Δία καὶ οἱ καθ' ἡμᾶς δεινοὶ ῥήτορες, καθάπερ οἱ τραγωδοί, βλέπουσιν Ἑρινύας καὶ οὐδὲ ἐκείνο μαθεῖν οἱ γενναῖοι δύνανται, ὅτι ὁ λέγων Ὀρέστης

μέθες· μί' οὔσα τῶν ἐμῶν Ἑρινύων
μέσον μ' ὀχμάζεις, ὥς βάλης ἐς τάρταρον

φαντάζεται ταῦθ' ὅτι μαίνεται.

- 9 Τί οὖν ἡ ῥητορικὴ φαντασία δύναται; πολλὰ μὲν ἴσως καὶ ἄλλα τοῖς λόγοις ἐναγώνια καὶ ἐμπαθῇ προσεισφέρειν, κατακιρναμένη μέντοι ταῖς πραγματικαῖς ἐπιχειρήσεσιν οὐ πείθει τὸν ἀκροατὴν μόνον ἀλλὰ καὶ δουλοῦται. “καὶ μὲν εἴ τις,” φησὶν, “αὐτίκα δὴ μάλα κραυγῆς ἀκούσειε πρὸ τῶν

^a *Bacchae*, 726. A messenger is describing to Pentheus how he saw the Bacchanals on Mt. Cithaeron—

πάν δὲ συνεβάκχεν ὄρος
καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

ON THE SUBLIME, xv. 6-9

And all the mountain felt
And worshipped with them.^a

Sophocles describes with superb imagination the dying Oedipus, conducting his own burial amid strange portents in the sky;^b and Achilles at the departure of the Greeks, when he appears above his tomb to those embarking,^c a scene which nobody perhaps has depicted so vividly as Simonides. But to give all the instances would be endless. However, as I said, these examples from poetry show a romantic exaggeration, far exceeding the limits of credibility, whereas the most perfect effect of imagination in oratory is always one of reality and truth. The exceptions to this rule have a strange, outlandish air, when the texture of the speech is poetical and romantic and deviates into all sorts of impossibilities. For instance, our wonderful modern orators—save the mark!—are like so many tragedians in seeing Furies, and the fine fellows cannot even understand that when Orestes says,

Avaunt! Of mine own Furies art thou one
That clip my waist to cast me down to Hell,^d

he only imagines that, because he is mad. What then is the use of imagination in rhetoric? It may be said generally to introduce a great deal of vigour and emotion into one's speeches, but when combined with argumentative treatment it not only convinces the audience, it positively masters them. Take Demosthenes: "And yet, suppose that at this very moment we were to hear an uproar in

^b See *Oed. Col.* 1586-1666.

^c In his lost *Polyxena*.

^d Eurip. *Orestes*, 264.

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δικαστηρίων, εἴτ' εἴποι τις, ὡς ἀνέωκται τὸ δεσμωτήριον, οἱ δὲ δεσμῶται φεύγουσιν, οὐθεὶς οὕτως οὔτε γέρων οὔτε νέος ὀλίγωρός ἐστιν, ὃς οὐχὶ βοηθήσει καθ' ὅσον δύναται· εἰ δὲ δὴ τις εἴποι παρελθὼν, ὡς ὁ τούτους ἀφείς οὗτός ἐστιν, οὐδὲ λόγου τυχὼν παραυτίκ' ἂν ἀπόλοιτο." ὡς νῆ

10 Δία καὶ ὁ Ὑπερίδης κατηγορούμενος, ἐπειδὴ τοὺς δούλους μετὰ τὴν ἡτταν ἐλευθέρους ἐψηφίσαστο, "τοῦτο τὸ ψήφισμα," εἶπεν, "οὐχ ὁ ῥήτωρ ἔγραψεν ἀλλ' ἡ ἐν Χαιρωνείᾳ μάχη." ἅμα γὰρ τῷ πραγματικῶς ἐπιχειρεῖν ὁ ῥήτωρ πεφάντασται, διὸ καὶ τὸν τοῦ πείθειν ὅρον ὑπερβέβηκεν τῷ λήμματι.

11 φύσει δέ πως ἐν τοῖς τοιούτοις ἅπασιν αἰεὶ τοῦ
189 v. κρείττονος ἀκούομεν, ὅθεν ἀπὸ τοῦ ἀποδεικτικοῦ περιελκόμεθα εἰς τὸ κατὰ φαντασίαν ἐκπληκτικόν, ᾧ τὸ πραγματικὸν ἐγκρύπτεται περιλαμπόμενον. καὶ τοῦτ' οὐκ ἀπεικότως πάσχομεν· δυεῖν γὰρ συνταττομένων ὑφ' ἐν αἰεὶ τὸ κρείττον ἐἰς ἑαυτὸ τὴν θατέρου δύναμιν περισπᾷ.

12 Τοσαῦτα περὶ τῶν κατὰ τὰς νοήσεις ὑψηλῶν καὶ ὑπὸ μεγαλοφροσύνης <ἢ> μιμήσεως ἢ φαντασίας ἀπογεννωμένων ἀρκέσει.

16. Αὐτόθι μέντοι καὶ ὁ περὶ σχημάτων ἐφεξῆς τέτακται τόπος· καὶ γὰρ ταῦτ', ἂν ὃν δεῖ σκευάζεταιται τρόπον, ὡς ἔφην, οὐκ ἂν ἡ τυχοῦσα μεγέθους εἴη μερίς. οὐ μὲν ἄλλ' ἐπεὶ τὸ πάντα διακριβοῦν πολύεργον ἐν τῷ παρόντι, μᾶλλον δ' ἀπεριόριστον,

^a *Timocrates*, § 208.

^b Plutarch tells how after Philip's victory at Chaeroneia (338 B.C.) which ended the freedom of Athens, Demosthenes'

front of the law courts and someone were to tell us, 'The prison has been broken open and the prisoners are escaping,' there is no man, old or young, so careless that he would not run to give all the assistance in his power. But suppose someone were to come and actually tell us that this was the man who set them free, he would be killed on the moment without a hearing."^a And then, to be sure, there is Hypereides on his trial, when he had moved the enfranchisement of the slaves after the Athenian reverse. "It was not the speaker that framed this measure, but the battle of Chaeroneia."^b There, besides developing his technical argument the orator uses his imagination and consequently his conception far exceeds the limits of mere persuasion. In all such cases the stronger accents seem naturally to catch our ears, so that our attention is drawn from the reasoning to the enthralling effect of the imagination, and the technique is concealed in a halo of brilliance. And this effect on us is natural enough; set two forces side by side and the stronger always borrows the virtues of the other.

This must suffice for our treatment of sublimity in ideas, as produced by nobility of mind or imitation^c or imagination.

16. The topic of figures next claims attention, for these too, if rightly handled, may be, as I said,^d an important element in the sublime. However, since it would be a long and indeed an interminable task to treat them all in detail at this supporter, Hypereides, proposed in panic an illegal extension of the franchise and, when subsequently impeached, said "The arms of Macedon obscured my vision. It was not I that made the proposal; it was the battle of Chaeroneia."

^c See Chapter xiii. § 2.

^d Chapter viii.

ὀλίγα τῶν ὅσα μεγαληγορίας ἀποτελεστικὰ τοῦ
 πιστώσασθαι τὸ προκείμενον ἔνεκα καὶ δὴ διέξιμεν.
 2 ἀπόδειξιν ὁ Δημοσθένης ὑπὲρ τῶν πεπολιτευ-
 μένων εἰσφέρει. τίς δ' ἦν ἡ κατὰ φύσιν χρήσις
 αὐτῆς; “οὐχ ἡμάρτετε, ὦ ἄνδρες Ἀθηναῖοι,
 τὸν ὑπὲρ τῆς τῶν Ἑλλήνων ἐλευθερίας ἀγῶνα
 ἀράμενοι· ἔχετε δὲ οἰκεία τούτου παραδείγματα·
 οὐδὲ γὰρ οἱ ἐν Μαραθῶνι ἡμαρτον οὐδ' οἱ ἐν Σαλα-
 μῖνι οὐδ' οἱ ἐν Πλαταιαῖς.” ἀλλ' ἐπειδὴ καθάπερ
 ἐμπνευσθεὶς ἐξαίφνης ὑπὸ θεοῦ καὶ οἶονεὶ φοιβό-
 ληptos γενόμενος τὸν τῶν ἀριστέων τῆς Ἑλλά-
 δος ὄρκον ἐξεφώνησεν “οὐκ ἔστιν ὅπως ἡμάρ-
 τετε, μὰ τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας,”
 190 γ. φαίνεται δι' ἑνὸς τοῦ ὁμοτικοῦ σχήματος, ὅπερ
 ἐνθάδε ἀποστροφὴν ἐγὼ καλῶ, τοὺς μὲν προγόνους
 ἀποθεώσας, ὅτι δεῖ τοὺς οὕτως ἀποθανόντας ὡς
 θεοὺς ὁμνῦναι παριστάνων, τοῖς δὲ κρίνουσι τὸ τῶν
 ἐκεῖ προκινδυνεύσάντων ἐντιθεὶς φρόνημα, τὴν δὲ
 τῆς ἀποδείξεως φύσιν μεθεστακῶς εἰς ὑπερ-
 βάλλον ὕψος καὶ πάθος καὶ ξένων καὶ ὑπερφυῶν
 ὄρκων ἀξιοπιστίαν, καὶ ἅμα παιώνειόν τινα καὶ
 ἀλεξιφάρμακον εἰς τὰς ψυχὰς τῶν ἀκουόντων
 καθιεῖς λόγον, ὡς κουφιζομένους ὑπὸ τῶν ἐγκωμίων
 μηδὲν ἔλαττον τῇ μάχῃ τῇ πρὸς Φίλιππον ἢ ἐπὶ τοῖς
 κατὰ Μαραθῶνα καὶ Σαλαμίνα νικητηρίοις παρ-
 ῖστασθαι φρονεῖν· οἷς πᾶσι τοὺς ἀκροατὰς διὰ τοῦ
 3 σχηματισμοῦ συναρπάσας ὥχετο. καίτοι παρὰ
 τῷ Εὐπόλιδι τοῦ ὄρκου τὸ σπέρμα φασὶν εὐρῆσθαι·

point, we will by way of strengthening our position merely run through a few of those which make for grandeur. To proceed then, Demosthenes is producing an argument in favour of his policy.^a What was the natural way to treat it? "You were not wrong, men of Athens, in undertaking that struggle for the freedom of Greece, and you have proof of this near home, for neither were the men at Marathon misguided nor those at Salamis nor those at Plataea." But when in a sudden moment of inspiration, as if possessed by the divine afflatus, he utters his great oath about the champions of Greece, "It cannot be that you were wrong; no, by, those who bore the brunt at Marathon," then you feel that by employing the single figure of adjuration—which I here call apostrophe—he has deified his ancestors by suggesting that one should swear by men who met such a death, as if they were gods: he has filled his judges with the spirit of those who bore the brunt there: he has transformed his argument into a passage of transcendent sublimity and emotion, giving it the power of conviction that lies in so strange and startling an oath: and at the same time his words have administered to his hearers a remedy and an antidote, with the result that, relieved by his eulogy, they come to feel as proud of the war with Philip as of their victories at Marathon and Salamis. In all this by the use of the figure he is enabled to carry the audience away with him. True he is said to have found the germ of the oath in Eupolis:

^a *De corona*, 208. Demosthenes is defending against Aeschines his aggressive policy, which had led to the disastrous defeat at Chaeroneia. He appeals to past history to prove that it was sound, however unsuccessful.

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οὐ γὰρ μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην
χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.

ἔστι δ' οὐ τὸ ὅπως οὖν τινὰ ὁμόσαι μέγα, τὸ δὲ ποῦ καὶ πῶς καὶ ἐφ' ὧν καιρῶν καὶ τίνος ἕνεκα. ἀλλ' ἐκεῖ μὲν οὐδέν ἐστ' εἰ μὴ ὄρκος, καὶ πρὸς εὐτυχοῦντας ἔτι καὶ οὐ δεομένους παρηγορίας τοὺς Ἀθηναίους· ἔτι δ' οὐχὶ τοὺς ἄνδρας ἀπαθανατίσας ὁ ποιητῆς ὤμοσεν, ἵνα τῆς ἐκείνων ἀρετῆς τοῖς ἀκούουσιν ἐντέκη λόγον ἄξιον, ἀλλ' ἀπὸ τῶν προκινδυνευσάντων ἐπὶ τὸ αἴψυχον ἀπεπλανήθη, τὴν μάχην. παρὰ δὲ τῷ Δημοσθένει πεπραγμάτευται πρὸς ἡττημένους ὁ ὄρκος, ὡς μὴ Χαιρώνειαν ἔτ' Ἀθηναίοις ἀτύχημα φαίνεσθαι, καὶ
190 v. ταῦτόν, ὡς ἔφην, ἅμα ἀπόδειξις ἐστὶ τοῦ μηδὲν ἡμαρτηκέαι, παράδειγμα, ὄρκων πίστις, ἐγ-
4 κώμιον, προτροπή. κάπειδήπερ ὑπήντα τῷ ῥήτορι “λέγεις ἦτταν πολιτευσάμενος, εἴτα νίκας ὁμνύεις;” διὰ ταῦθ' ἐξῆς κανονίζει καὶ δι' ἀσφαλείας ἄγει καὶ ὀνόματα, διδάσκων ὅτι καὶ βακχεύμασι νήφειν ἀναγκαῖον. “τοὺς προκινδυνεύσαντας,” φησί, “Μαραθῶνι καὶ τοὺς Σαλαμῖνι καὶ ἐπ' Ἀρτεμισίῳ ναυμαχῆσαντας καὶ τοὺς ἐν Πλαταιαῖς παραταξαμένους.” οὐδαμοῦ “νικήσαντας” εἶπεν, ἀλλὰ πάντῃ τὸ τοῦ τέλους διακέκλοφεν ὄνομα, ἐπειδήπερ ἦν εὐτυχὲς καὶ τοῖς κατὰ Χαιρώνειαν ὑπεναντίον. διόπερ καὶ τὸν ἀκροατὴν φθάνων

^a From the *Demi* of the comedian Eupolis, a contemporary of Aristophanes.

^b The reference to *Hamlet* III. ii. may be justified by the author's reminiscence of Euripides' *Bacchae*, 317—

ON THE SUBLIME, xvi. 3-4

Nay, by the fight I fought at Marathon,
No one of them shall scatheless vex my heart.^a

But the mere swearing of an oath is not sublime : we must consider the place, the manner, the circumstances, the motive. In Eupolis there is nothing but an oath, and that addressed to Athens, when still in prosperity and needing no encouragement. Moreover, the poet's oath does not immortalize the men so as to beget in the audience a true opinion of their worth, but instead he wanders from those who bore the brunt to an inanimate object, namely "the fight." In Demosthenes the oath is carefully designed to suit the feelings of defeated men, so that the Athenians should no longer regard Chaeroneia as a disaster ; and it is, as I said, at the same time a proof that no mistake has been made, an example, a sworn confirmation, a eulogy, and a stimulus. The orator was faced with the objection, "You are speaking of a reverse due to your policy and then you go swearing by victories," and therefore in the sequel he proceeds to measure his every word and keeps on the safe side, inculcating the lesson that "in the very whirlwind of passion you must beget a temperance."^b "Those who bore the brunt," he says, "at Marathon and those who fought on ship-board at Salamis and Artemisium and those who faced the Persians at Plataea"—never "those who won the victory." Throughout he cunningly avoids naming the result, because it was successful and the opposite of what happened at Chaeroneia. So before his hearers can raise the objection he promptly

*καὶ γὰρ ἐν βακχεύμασιν
οὖς' ἢ γε σῶφρων οὐ διαφθαρήσεται,*

In the wildest rite
Cometh no stain to her whose heart is white.

εὐθὺς ὑποφέρει· “οὐς ἅπαντας ἔθαψε δημοσία” φησὶν “ἢ πόλις, Αἰσχίνη, οὐχὶ τοὺς κατορθώσαντας μόνους.”

17. Οὐκ ἄξιον ἐπὶ τούτου τοῦ τόπου παραλιπεῖν ἔν τι τῶν ἡμῖν τεθεωρημένων, φίλτατε, ἔσται δὲ πάνυ σύντομον, ὅτι φύσει πως συμμαχεῖ τε τῷ ὕψει τὰ σχήματα καὶ πάλιν ἀντισυμμαχεῖται θαυμαστικῶς ὑπ’ αὐτοῦ. πῇ δὲ καὶ πῶς; ἐγὼ φράσω. ὑποπτόν ἐστιν ἰδίως τὸ διὰ σχημάτων πανουργεῖν καὶ προσβάλλον ὑπόνοιαν ἐνέδρας ἐπιβουλῆς παραλογισμοῦ, καὶ ταῦθ’ ὅταν ᾗ πρὸς κριτὴν κύριον ὁ λόγος, μάλιστα δὲ πρὸς τυράννους βασιλέας ἡγεμόνας ἐν ὑπεροχαῖς· ἀγανακτεῖ γὰρ εὐθύς, εἰ ὥς παῖς ἄφρων ὑπὸ τεχνίτου ῥήτορος σχηματίοις
 191 r. κατασοφίζεται, καὶ εἰς καταφρόνησιν ἑαυτοῦ λαμβάνων τὸν παραλογισμόν ἐνίοτε μὲν ἀποθηριούται τὸ σύνολον, καὶ ἐπικρατήσῃ δὲ τοῦ θυμοῦ, πρὸς τὴν πειθῶ τῶν λόγων πάντως ἀντιδιατίθεται. διόπερ καὶ τότε ἄριστον δοκεῖ τὸ σχῆμα, ὅταν
 2 αὐτὸ τοῦτο διαλανθάνῃ ὅτι σχῆμά ἐστιν. τὸ τοίνυν ὕψος καὶ πάθος τῆς ἐπὶ τῷ σχηματίζειν ὑπονοίας ἀλέξημα καὶ θαυμαστή τις ἐπικουρία καθίσταται, καὶ πως περιλαμφθεῖσα¹ ἡ τοῦ πανουργεῖν τέχνη τοῖς κάλλεσι καὶ μεγέθεσι τὸ λοιπὸν δέδυκεν καὶ πᾶσαν ὑποψίαν ἐκπέφευγεν. ἱκανὸν δὲ τεκμήριον τὸ προειρημένον “μὰ τοὺς ἐν Μαραθῶνι.” τίτι γὰρ ἐνταῦθ’ ὁ ῥήτωρ ἀπέκρυψε τὸ σχῆμα; δῆλον ὅτι τῷ φωτὶ αὐτῷ. σχεδὸν γὰρ ὥσπερ καὶ τὰ μυθρὰ φέγγη ἐναφανίζεται τῷ ἡλίῳ περιαιγούμενα, οὕτω

¹ περιλαμφθεῖσα Bury for παραληφθεῖσαν P.

adds, "To all of these the country gave a public funeral, Aeschines, not only to those who were successful."

17. While on this topic I must not omit to mention a view of my own, dear friend, which I will state, however, quite concisely. Figures seem to be natural allies of the sublime and to draw in turn marvellous reinforcement from the alliance. Where and how? I will tell you. There is an inevitable suspicion attaching to the unconscionable use of figures. It gives a suggestion of treachery, craft, fallacy, especially when your speech is addressed to a judge with absolute authority, or still more to a despot, a king, or a ruler in high place. He is promptly put out, if he is treated like a simple child and outwitted by the figures of a sophisticated speaker. Construing the fallacy as a personal affront, he sometimes turns absolutely savage; and even if he controls his feelings, he becomes wholly hostile to the reasoning of the speech. So we find that a figure is always most effective when it conceals the very fact of its being a figure. The sublimity and the effect on the emotions are a wonderfully helpful antidote against the suspicion that accompanies the use of figures. The effrontery of the artifice is somehow lost in its brilliant setting of beauty and grandeur: it is no longer obvious, and thus avoids all suspicion. A sufficient instance is that mentioned above, "By those at Marathon." In that case how did the orator conceal the figure? Obviously by its very brilliance.^a Much in the same way that dimmer lights vanish in the surrounding

^a Cf. Ch. xv. § 11.

τὰ τῆς ῥητορικῆς σοφίσματα ἑξαμαυροῖ περιχυθὲν
 3 πάντοθεν τὸ μέγεθος. οὐ πόρρω δ' ἴσως τούτου
 καὶ ἐπὶ τῆς ζωγραφίας τι συμβαίνει· ἐπὶ γὰρ τοῦ
 αὐτοῦ κειμένων ἐπιπέδου παραλλήλων ἐν χρώμασι
 τῆς σκιᾶς τε καὶ τοῦ φωτός, ὅμως προὔπαντᾳ τε
 τὸ φῶς ταῖς ὄψεσι καὶ οὐ μόνον ἑξοχον ἀλλὰ καὶ
 ἐγγυτέρω παρὰ πολὺ φαίνεται. οὐκοῦν καὶ τῶν
 λόγων τὰ πάθη καὶ τὰ ὕψη, ταῖς ψυχαῖς ἡμῶν ἐγ-
 γυτέρω κείμενα, διὰ τε φυσικὴν τινα συγγένειαν
 καὶ διὰ λαμπρότητα αἰεὶ τῶν σχημάτων προεμ-
 φανίζεται καὶ τὴν τέχνην αὐτῶν ἀποσκιάζει καὶ
 οἶον ἐν κατακαλύψει τηρεῖ.

18. Τί δ' ἐκεῖνα φῶμεν, τὰς πεύσεις τε καὶ
 ἀποκρίσεις¹; ἄρα οὐκ αὐταῖς ταῖς τῶν σχημάτων
 191 v. εἰδοποιῶναι παρὰ πολὺ ἐμπρακτότερα καὶ σοβα-
 ρώτερα συντείνει τὰ λεγόμενα; “ ἢ βούλεσθε, εἰπέ-
 μοι, περιϋόντες ἀλλήλων πυνθάνεσθαι· λέγεται τι
 καινόν; τί γὰρ ἂν γένοιτο τούτου καινότερον ἢ
 Μακεδῶν ἀνὴρ καταπολεμῶν τὴν Ἑλλάδα; τέ-
 θνηκε Φίλιππος; οὐ μὰ Δί' ἀλλ' ἀσθενεῖ. τί δ'
 ὑμῖν διαφέρει; καὶ γὰρ ἂν οὗτός τι πάθη, ταχέως
 ὑμεῖς ἕτερον Φίλιππον ποιήσετε.” καὶ πάλιν
 “ πλέωμεν ἐπὶ Μακεδονίαν,” φησί. “ ποῖ δὴ
 προσορμιούμεθα; ἤρετό τις. εὐρήσει τὰ σαθρὰ τῶν
 Φιλίππου πραγμάτων αὐτὸς ὁ πόλεμος.” ἦν δὲ
 ἀπλῶς ῥηθὲν τὸ πρᾶγμα τῷ παντὶ καταδεέστερον,
 νυνὶ δὲ τὸ ἔνθουν καὶ ὀξύρροπον τῆς πεύσεως καὶ
 ἀποκρίσεως καὶ τὸ πρὸς ἑαυτὸν ὡς πρὸς ἕτερον
 ἀνθυπαντᾶν οὐ μόνον ὑψηλότερον ἐποίησε τῷ

¹ ἀποκρίσεις seems necessary: P's ἐρωτήσεις is probably a mistake.

radiance of the sun, so the all-embracing atmosphere of grandeur obscures the rhetorical devices. We see something of the same kind in painting. Though the high lights and shadows lie side by side in the same plane, yet the high lights spring to the eye and seem not only to stand out but to be actually much nearer. So it is in writing. What is sublime and moving lies nearer to our hearts, and thus, partly from a natural affinity, partly from brilliance of effect, it always strikes the eye long before the figures, thus throwing their art into the shade and keeping it hid as it were under a bushel.

18. Now what are we to say of our next example, the figures of question and answer? Is it not just their appeal to the imagination which braces his ^a language into greater vigour and rapidity? "Tell me, my friend, do you all want to go round asking each other 'Is there any news?' For what stranger news could there be than this of a Macedonian conquering Greece? 'Is Philip dead?' 'No, not dead but ill.' What difference does it make to you? Whatever happens to him, you will soon manufacture another Philip for yourselves." ^b Or again: "Let us sail to Macedon. Someone asks me, 'Where on earth shall we land?' Why, the mere course of the war will find out the weak spots in Philip's fortunes." ^c Here a bare statement would have been utterly inadequate. As it is, the inspiration and quick play of the question and answer, and his way of meeting his own words as if they were someone else's, make the passage, through his use

^a *i.e.* Demosthenes, who in the Greek is the implied subject of the verb.

^b *Phil.* i. § 10, slightly altered.

^c *Phil.* i. § 44, slightly altered.

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2 σχηματισμῷ τὸ ῥηθὲν ἀλλὰ καὶ πιστότερον. ἄγει γὰρ τὰ παθητικὰ τότε μᾶλλον, ὅταν αὐτὰ φαίνηται μὴ ἐπιτηδεύειν αὐτὸς ὁ λέγων ἀλλὰ γεννᾶν ὁ καιρός, ἢ δ' ἐρώτησις ἢ εἰς ἑαυτὸν καὶ ἀποκρίσις μιμεῖται τοῦ πάθους τὸ ἐπίκαιρον. σχεδὸν γὰρ ὡς οἱ ὑφ' ἐτέρων ἐρωτῶμενοι παροξυνθέντες ἐκ τοῦ παρα-
χρήμα πρὸς τὸ λεχθὲν ἐναγωνίως καὶ ἀπ' αὐτῆς τῆς ἀληθείας ἀνθυπαντῶσιν, οὕτως τὸ σχῆμα τῆς πεύσεως καὶ ἀποκρίσεως εἰς τὸ δοκεῖν ἕκαστον τῶν ἐσκεμμένων ἐξ ὑπογύου κεκινῆσθαί τε καὶ λέγεσθαι τὸν ἀκροατὴν ἀπάγον καὶ παραλογίζεται. ἔτι τοίνυν (ἐν γάρ τι τῶν ὑψηλοτάτων τὸ Ἡρο-
2 δότειον πεπίστευται) εἰ οὕτως ἔ

192 γ. 19. . . . <ᾗ>πλοκα ἐκπίπτει καὶ οἶονεῖ προ-
χεῖται τὰ λεγόμενα, ὀλίγου δεῖν φθάνοντα καὶ αὐτὸν τὸν λέγοντα. “καὶ συμβαλόντες,” φησὶν ὁ Ξενοφῶν, “τὰς ἀσπίδας ἐωθοῦντο ἐμάχοντο ἀπ-
2 ἐκτεινον ἀπέθνησκον.” καὶ τὰ τοῦ Εὐρυλόχου

ἤλθομεν, ὡς ἐκέλευες, ἀνὰ δρυμά, φαίδιμ’
Ὀδυσσεῦ.

εἶδομεν ἐν βήσσησι τετυγμένα δώματα καλά.

τὰ γὰρ ἀλλήλων διακεκομμένα καὶ οὐδὲν ἦσσαν κατεσπευσμένα φέρει τῆς ἀγωνίας ἔμφασιν ἅμα καὶ ἐμποδιζούσης τι καὶ συνδιωκούσης. τοιαῦθ’ ὁ ποιητὴς ἐξήνεγκε διὰ τῶν ἀσυνδέτων.

20. “Ἀκρως δὲ καὶ ἡ ἐπὶ ταὐτὸ σύνοδος τῶν σχη-
μάτων εἴωθε κινεῖν, ὅταν δύο ἢ τρία οἶον κατὰ συμμορίαν ἀνακιρνάμενα ἀλλήλοις ἐρανίζῃ τὴν

^a The subject is now the figure *Asyndeton*, omission of conjunctive particles.

of the figure, not only loftier but also more convincing. For emotion is always more telling when it seems not to be premeditated by the speaker but to be born of the moment; and this way of questioning and answering one's self counterfeits spontaneous emotion. People who are cross-questioned by others in the heat of the moment reply forcibly and with utter candour; and in much the same way the figure of question and answer misleads the audience into supposing that each carefully premeditated argument is aroused in the mind and put into words on the spur of the moment. Moreover—for this passage of Herodotus has always been reckoned one of the most sublime—if in this way . . .

[*Two pages of the MS. are here missing.*]

19. . . .^a the phrases drop out unconnected in a sort of spate, almost too quick for the speaker himself. "And locking their shields," says Xenophon, "they pushed, fought, slew, fell." And take the words of Eurylochus,^b

We came, as thou badest us come, through the oak-coppice,
shining Odysseus.

Builed in thickets we saw habitations of wonderful beauty.

The phrases being disconnected and yet none the less rapid give the idea of an agitation which both checks the utterance and at the same time hounds it on. Something of this kind the Poet has expressed by his use of asyndeton.

20. The combination of several of these figures often has a supremely moving effect, when two or three co-operate as it were together to contribute

^b In *Od.* 251. The words are slightly different from those of our text.

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ἰσχὺν τὴν πειθῶ τὸ κάλλος, ὅποια καὶ τὰ εἰς τὸν
 Μειδίαν, ταῖς ἀναφοραῖς ὁμοῦ καὶ τῇ διατυπώσει
 συναναπεπλεγμένα τὰ ἀσύνδετα. "πολλὰ γὰρ ἂν
 ποιήσειεν ὁ τύπτων, ὧν ὁ παθὼν ἕνια οὐδ' ἂν
 ἀπαγγεῖλαι δύναίτο ἑτέρῳ, τῷ σχήματι, τῷ
 2 βλέμματι, τῇ φωνῇ." εἰθ' ἵνα μὴ ἐπὶ τῶν αὐτῶν
 ὁ λόγος ἰὼν στῇ (ἐν στάσει γὰρ τὸ ἡρεμοῦν, ἐν
 ἀταξία δὲ τὸ πάθος, ἐπεὶ φορὰ ψυχῆς καὶ συγκίνησις
 ἐστίν), εὐθὺς ἐπ' ἄλλα μεθήλατο ἀσύνδετα καὶ
 ἐπαναφοράς. "τῷ σχήματι, τῷ βλέμματι, τῇ
 φωνῇ, ὅταν ὡς ὑβρίζων, ὅταν ὡς ἐχθρός, ὅταν
 κονδύλοις, ὅταν ὡς δοῦλον." οὐδὲν ἄλλο διὰ τούτων
 ὁ ῥήτωρ ἢ ὅπερ ὁ τύπτων ἐργάζεται, τὴν διάνοιαν
 3 τῶν δικαστῶν τῇ ἐπαλλήλῳ πλήττει φορᾷ. εἴτ'
 ἐντεῦθεν πάλιν ὡς αἱ καταιγίδες ἄλλην ποιού-
 192 v. μενος ἐμβολήν "ὅταν κονδύλοις, ὅταν ἐπὶ κόρρης"
 φησί. "ταῦτα κινεῖ, ταῦτα ἐξίστησιν ἀνθρώπους,
 ἀήθεις ὄντας τοῦ προπηλακίζεσθαι. οὐδεὶς <ἂν>
 ταῦτα ἀπαγγέλλων δύναίτο τὸ δεινὸν παραστήσαι."
 οὐκοῦν τὴν μὲν φύσιν τῶν ἐπαναφορῶν καὶ ἀσυν-
 δέτων πάντῃ φυλάττει τῇ συνεχεῖ μεταβολῇ. οὕτως
 αὐτῷ καὶ ἡ τάξις ἀτακτον καὶ ἔμπαλιν ἡ ἀταξία
 ποῖαν περιλαμβάνει τάξιν.

21. Φέρε οὖν, πρόσθε τοὺς συνδέσμους, εἰ θέλοις,
 ὡς ποιοῦσιν οἱ Ἰσοκράτειοι "καὶ μὴν οὐδὲ τοῦτο
 χρὴ παραλιπεῖν, ὡς πολλὰ ἂν ποιήσειεν ὁ τύπτων,
 πρῶτον μὲν τῷ σχήματι, εἶτα δὲ τῷ βλέμματι,
 εἰτά γε μὴν αὐτῇ τῇ φωνῇ," καὶ εἴσῃ κατὰ τὸ
 ἐξῆς οὕτως παραγράφων, ὡς τοῦ πάθους τὸ συν-

^a § 72.

^b This last clause is not in our texts of the *Meidias*. There are a few other less important alterations.

force, conviction, beauty. Thus, for instance, in the speech against Meidias ^a the asyndeta are interwoven with the figures of repetition and vivid presentation. "For the aggressor may do many injuries, some of which the victim could not even describe to anyone else—by his manner, his looks, his voice." Then to prevent the speech running on in the same groove—for monotony expresses quiet, while emotion, being a violent upheaval of the soul, demands disorder—he leaps at once into further asyndeta and repetitions. "By his manner, his looks, his voice, when he strikes with insult, when he strikes like an enemy, when he strikes with his knuckles, when he strikes you like a slave." ^b Here the orator does just the same as the aggressor, he belabours the minds of the jury with blow after blow. Then at this point he proceeds to make another whirlwind onslaught. "When it's with his knuckles, when it's a slap on the face," he says, "this rouses, this maddens a man who is not accustomed to insult. Nobody by describing this could convey its effect." Thus all the time he preserves the essence of his repetitions and asyndeta through continual variation, so that his very order is disordered and equally his disorder implies a certain element of order.

21. Now insert the connecting particles, if you care to do so, in the style of Isocrates and his school. ^c "And yet one must not overlook this too, that the aggressor may do much, first by his manner, then by his looks, and then again by his mere voice." If you thus paraphrase it sentence by sentence you will see

^a Isaeus, Hypereides, Theopompus, etc.

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δεδιωγμένον καὶ ἀποτραχυνόμενον, ἐὰν τοῖς συνδέσμοις ἐξομαλίσῃς εἰς λειότητα, ἄκεντρόν τε 2 προσπίπτει καὶ εὐθὺς ἔσβεσται. ὥσπερ γὰρ εἴ τις συνδήσειε τῶν θεόντων τὰ σώματα τὴν φορὰν αὐτῶν ἀφήρηται, οὕτως καὶ τὸ πάθος ὑπὸ τῶν συνδέσμων καὶ τῶν ἄλλων προσθηκῶν ἐμποδίζόμενον ἀγανακτεῖ· τὴν γὰρ ἐλευθερίαν ἀπολλύει τοῦ δρόμου καὶ τὸ ὥς ἀπ' ὀργάνου τινὸς ἀφίεσθαι.

22. Τῆς δὲ αὐτῆς ιδέας καὶ τὰ ὑπερβατὰ θετέον. ἔστιν δὲ λέξεων ἢ νοήσεων ἐκ τοῦ κατ' ἀκολουθίαν κεινημένη τάξις· καὶ οἷονεὶ χαρακτήρ ἐναγωνίου πάθους ἀληθέστατος. ὥς γὰρ οἱ τῷ ὄντι ὀργιζόμενοι ἢ φοβούμενοι ἢ ἀγανακτοῦντες ἢ ὑπὸ ζηλοτυπίας ἢ ὑπὸ ἄλλου τινός (πολλὰ γὰρ καὶ ἀν- 193 r. αρίθμητα πάθη καὶ οὐδ' ἂν εἰπεῖν τις ὅπόσα δύναίτο) ἐκάστοτε παραπίπτοντες ἄλλα προθέμενοι πολλάκις ἐπ' ἄλλα μεταπηδῶσι, μέσα τινὰ παρεμβάλλοντες ἀλόγως, εἰτ' αὖθις ἐπὶ τὰ πρῶτα ἀνακυκλοῦντες καὶ πάντα πρὸς τῆς ἀγωνίας, ὥς ὑπ' ἀστάτου πνεύματος, τῇδε κάκεισε ἀγχιστρόφως ἀντισπώμενοι τὰς λέξεις τὰς νοήσεις τὴν ἐκ τοῦ κατὰ φύσιν εἵρμου παντοίως πρὸς μυρίας τροπὰς ἐναλλάττουσιν τάξιν, οὕτω παρὰ τοῖς ἀρίστοις συγγραφεῦσι διὰ τῶν ὑπερβατῶν ἢ μίμησις ἐπὶ τὰ τῆς φύσεως ἔργα φέρεται. τότε γὰρ ἢ τέχνη τέλειος, ἢνίκ' ἂν φύσις εἶναι δοκῇ, ἢ δ' αὖ φύσις ἐπιτυχής, ὅταν λανθάνουσιν περιέχῃ τὴν τέχνην. ὥσπερ λέγει ὁ Φωκαεὺς Διονύσιος παρὰ τῷ Ἡροδότῳ· “ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα, ἄνδρες Ἴωνες, εἶναι ἐλευθέρους ἢ δούλοις καὶ τούτοις ὥς δραπετήσιν. νῦν ὦν ὑμεῖς ἦν μὲν βούλησθε ταλαιπωρίας ἐνδέχεσθαι, παραχρῆμα μὲν

that if the rush and ruggedness of the emotion is fined down and smoothed out by the use of connecting particles, it falls flat and immediately loses all its point and fire. For just as you deprive runners of their speed if you tie them together, emotion equally resents being hampered by connecting particles and other such appendages. It loses its freedom of motion and its effect of coming like a bolt from a catapult.

22. In the same category we must place Inversion. This figure consists in arranging words and thoughts out of the natural sequence, and bears, so to speak, the genuine stamp of vehement emotion. Just as people who are really angry or frightened or worried or are carried away from time to time by jealousy or any other feeling—there are countless emotions, more than one can say—often put forward one point and then spring off to another with various illogical interpolations, and then wheel round again to their original position, while, under the stress of their excitement, like a ship before a veering wind, they lay their words and thoughts first on one tack then another, and keep altering the natural order of sequence into innumerable variations—so, too, the best prose-writers by the use of inversions imitate nature and achieve the same effect. For art is only perfect when it looks like nature and Nature succeeds only by concealing art about her person. Take the speech of Dionysius, the Phocæan, in Herodotus.^a “Indeed our fortunes stand upon a razor’s edge, men of Ionia, whether we be free men or slaves, aye, and runaway slaves. Now, therefore if you are willing to endure hardship, at the moment

^a vi. 11.

πόνος ὑμῖν, οἳοί τε δὲ ἔσεσθε ὑπερβαλέσθαι τοὺς
 2 πολεμίους.” ἐνταῦθ’ ἦν τὸ κατὰ τάξιν· “ὦ ἄνδρες
 Ἴωνες, νῦν καιρὸς ἐστὶν ὑμῖν πόνους ἐπιδέχεσθαι·
 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα.”
 ὁ δὲ τὸ μὲν “ἄνδρες Ἴωνες” ὑπερεβίβασεν·
 προεισέβαλεν οὖν εὐθύς ἀπὸ τοῦ φόβου, ὥς μὴδ’
 ἀρχὴν φθάνων πρὸς τὸ ἐφεστὼς δέος προσ-
 αγορεῦσαι τοὺς ἀκούοντας· ἔπειτα δὲ τὴν τῶν νοη-
 μάτων ἀπέστρεψε τάξιν· πρὸ γὰρ τοῦ φῆσαι ὅτι
 αὐτοὺς δεῖ πονεῖν (τοῦτο γὰρ ἐστὶν ὁ παρακελεύε-
 193 v. δεῖ, “ἐπὶ ξυροῦ ἀκμῆς” φήσας “ἔχεται ἡμῖν τὰ
 πράγματα,” ὥς μὴ δοκεῖν ἐσκεμμένα λέγειν ἀλλ’
 3 ἠναγκασμένα. ἔτι δὲ μᾶλλον ὁ Θουκυδίδης καὶ
 τὰ φύσει πάντως ἠνωμένα καὶ ἀδιανέμητα ὁμῶς
 ταῖς ὑπερβάσεσιν ἀπ’ ἀλλήλων ἄγειν δεινότατος.
 ὁ δὲ Δημοσθένης οὐχ οὕτως μὲν αὐθάδης ὥσπερ
 οὗτος, πάντων δ’ ἐν τῷ γένει τούτῳ κατακορέστατος
 καὶ πολὺ τὸ ἀγωνιστικὸν ἐκ τοῦ ὑπερβιβάζειν καὶ
 ἔτι νῆ Δία τὸ ἐξ ὑπογύου λέγειν συνεμφαίνων
 καὶ πρὸς τούτοις εἰς τὸν κίνδυνον τῶν μακρῶν
 4 ὑπερβατῶν τοὺς ἀκούοντας συνεπισπώμενος· πολ-
 λάκις γὰρ τὸν νοῦν ὃν ὥρμησεν εἰπεῖν ἀνακρεμάσας
 καὶ μεταξὺ πως¹ εἰς ἀλλόφυλον καὶ ἀπεικνύϊαν
 τάξιν ἄλλ’ ἐπ’ ἄλλοις διὰ μέσου καὶ ἑξωθέν ποθεν
 ἐπεισκυκλῶν εἰς φόβον ἐμβάλων τὸν ἀκροατὴν
 ὥς ἐπὶ παντελεῖ τοῦ λόγου διαπτῶσει καὶ συν-
 αποκινδυνεύειν ὑπ’ ἀγωνίας τῷ λέγοντι συναναγ-
 κάσας, εἴτα παραλόγως διὰ μακροῦ τὸ πάλαι
 ζητούμενον εὐκαίρως ἐπὶ τέλει που προσαποδούς,
 αὐτῷ τῷ κατὰ τὰς ὑπερβάσεις παραβόλῃ καὶ

¹ μεταξύ πως Wilamowitz for μεταξὺ ὥς P.

there is toil for you, but you will be able to overcome your enemies." Here the natural order was, "O men of Ionia, now is the time for you to endure toil, for our fortunes stand upon a razor's edge." He has transposed the "men of Ionia" and started at once with his fears; so pressing was the danger that he would not even address the audience first. He has, moreover, inverted the order of ideas. Before saying that they must toil—for that is the point of his exhortation—he first gives the reason why they must toil, by saying, "Our fortunes stand upon a razor's edge." The result is that his words do not seem premeditated but rather wrung from him. Thucydides is still cleverer at using inversions to separate ideas which are naturally one and indivisible. Demosthenes, though not indeed so wilful as Thucydides, is the most insatiable of all in this kind of use and not only employs inversions to give a great effect of vehemence, and also, if you please, of improvisation, but even drags his audience along with him to share the peril of his long inversions. For he often hangs up the sense which he has begun to express, and meanwhile manages to wheel on to the empty stage one extraneous idea after another in a strange and unlikely order, making the audience terrified for the total collapse of the sentence and compelling them from sheer excitement to share the speaker's risk: then unexpectedly, after a great interval, the long-lost phrase turns up pat at the end, so that he astounds them all the more by the

ἀκροσφαλεῖ πολὺ μᾶλλον ἐκπλήττει. φειδῶ δὲ τῶν παραδειγμάτων ἔστω διὰ τὸ πλήθος.

23. Τὰ γε μὴν πολύπτωτα λεγόμενα, ἀθροισμοὶ καὶ μεταβολαὶ καὶ κλίμακες, πάνυ ἀγωνιστικά, ὡς οἶσθα, κόσμου τε καὶ παντὸς ὕψους καὶ πάθους συνεργά. τί δὲ αἱ τῶν πτώσεων χρόνων προσώπων ἀριθμῶν γενῶν ἐναλλάξεις, πῶς ποτε κατα-
 194 r. ποικίλλουσι καὶ ἐπεγείρουσι τὰ ἐρμηνευτικά; φημὶ δὲ τῶν κατὰ τοὺς ἀριθμοὺς οὐ μόνον ταῦτα κοσμεῖν, ὅποσα τοῖς τύποις ἐνικὰ ὄντα τῇ δυνάμει κατὰ τὴν ἀναθεώρησιν πληθυντικὰ εὐρίσκεται.

αὐτίκα (φησὶ) λαὸς ἀπείρων
 θύννον ἐπ' ἡιόνεσσι διστάμενοι κελάδῃσαν·

ἀλλ' ἐκεῖνα μᾶλλον παρατηρήσεως ἄξια, ὅτι ἔσθ' ὅπου προσπίπτει τὰ πληθυντικὰ μεγαλορρημονέ-
 3 στερα καὶ αὐτῷ δοξοκοποῦντα τῷ ὄχλῳ τοῦ ἀριθμοῦ. τοιαῦτα παρὰ τῷ Σοφοκλεῖ τὰ ἐπὶ τοῦ Οἰδίπου·

ὦ γάμοι, γάμοι,
 ἐφύσαθ' ἡμᾶς καὶ φυτεύσαντες πάλιν
 ἀνεῖτε ταῦτ' ὅσπερ σπέρμα καπεδείξατε
 πατέρας ἀδελφούς παῖδας, αἶμ' ἐμφύλιον,
 νύμφας γυναῖκας μητέρας τε χῶπόσα
 αἴσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.

πάντα γὰρ ταῦτα ἐν ὀνομάῳ ἐστίν, Οἰδίπους, ἐπὶ δὲ θατέρου Ἰοκάστη, ἀλλ' ὅμως χυθεῖς εἰς τὰ πλη-

^a Strictly this means the use of more than one case (πτῶσις) of the same word, e.g. "Haeret pede pes, densusque viro vir," but it seems here to cover also rhetorical changes of tense, person, number, or gender.

mere reckless audacity of his inversions. But there are so many examples that I must stay my hand.

23. Again, accumulation, variation, and climax, the so-called "figures of many cases,"^a are, as you know, a most effective aid in giving ornament and every kind of sublime and emotional effect. And consider, too, what variety and liveliness is lent to the exposition by changes of case, tense, person, number, gender. Now in the category of number not only are those uses ornamental where the singular form is found on consideration to signify a plural—take the lines :

And straightway a numberless people
Scatter the length of the beaches and thunder, "the Tunny,
the Tunny!"^b

—but it is still more worthy of notice that the plural sounds more full-mouthed, while the very idea of multitude which the plural number conveys is itself impressive. This is the case with Sophocles' lines about Oedipus :

Curse on the marriages
That gave us birth and having given birth
Flung forth the self-same seed again and showed
Fathers and sons and brothers all blood-kin,
And brides and wives and mothers, all the shame
Of all the foulest deeds that men have done.^c

These all mean one person, Oedipus, and on the other side Jocasta, but the expansion into the plural

^b Author unknown. To the inhabitants of Sicily and S. Italy the tunny-fish was as important as the herring is to us. A "look-out" was stationed on a high place to signal the approach of a shoal. Here "numberless people" is presumably hyperbole for a crowd of fishermen.

^c *O.T.* 1403,

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θυντικά ὁ ἀριθμὸς συνεπλήθυσε καὶ τὰς ἀτυχίας·
καὶ ὡς ἐκεῖνα πεπλεόνασται

ἐξῆλθον Ἑκτορές τε καὶ Σαρπηδόνες·

καὶ τὸ Πλατωνικόν, ὃ καὶ ἐτέρωθι παρετεθείμεθα,
4 ἐπὶ τῶν Ἀθηναίων. “οὐ γὰρ Πέλοπες οὐδὲ
Κάδμοι οὐδ’ Αἴγυπτοί τε καὶ Δαναοὶ οὐδ’ ἄλλοι
πολλοὶ φύσει βάρβαροι συνοικοῦσιν ἡμῖν, ἀλλ’
αὐτοὶ Ἕλληνες, οὐ μιξοβάρβαροι οἰκοῦμεν” καὶ
τὰ ἐξῆς. φύσει γὰρ ἐξακούεται τὰ πράγματα κομ-
πωδέστερα ἀγγελῶν οὕτως τῶν ὀνομάτων ἐπισυν-
τιθεμένων. οὐ μέντοι δεῖ ποιεῖν αὐτὸ ἐπ’ ἄλλων
εἰ μὴ ἐφ’ ὧν δέχεται τὰ ὑποκείμενα αὐχῆσιν ἢ
πληθύν ἢ ὑπερβολὴν ἢ πάθος, ἔν τι τούτων ἢ τὰ
πλείονα, ἐπεὶ τοι τὸ πανταχοῦ κώδωνας ἐξῆφθαι
λίαν σοφιστικόν.

194 v. 24. Ἀλλὰ μὴν καὶ τοῦναντίον τὰ ἐκ τῶν πλη-
θυντικῶν εἰς τὰ ἐνικά ἐπισυναγόμενα ἐνίοτε ὑψηλο-
φανέστατα. “ἐπειθ’ ἢ Πελοπόννησος ἅπασα δι-
ειστήκει” φησί. “καὶ δὴ Φρυγίῳ δρᾶμα Μιλήτου
ἄλωσιν διδάξαντι εἰς δάκρυα ἔπεσε το θέητρον.¹” τὸ
ἐκ τῶν διηρημένων εἰς τὰ ἡνωμένα ἐπισυστρέψαι
2 τὸν ἀριθμὸν σωματοειδέστερον. αἷτιον δ’ ἐπ’
ἀμφοῖν τοῦ κόσμου ταῦτόν οἶμαι. ὅπου τε γὰρ
ἐνικά ὑπάρχει τὰ ὀνόματα, τὸ πολλὰ ποιεῖν αὐτὰ
παρὰ δόξαν ἐμπαθοῦς, ὅπου τε πληθυντικά, τὸ εἰς
ἔν τι εὐχῆσον συγκορυφοῦν τὰ πλείονα διὰ τὴν εἰς
τοῦναντίον μεταμόρφωσιν τῶν πραγμάτων ἐν τῷ
παραλόγῳ.

¹ ἔπεσε τὸ θέητρον Toll for ἔπεσον οἱ θεώμενοι P.

^a Unknown.

^b Menexenus, 245 D.

^c See Additional Note, p. 254.

^d De cor. 18.

serves to make the misfortunes plural as well. There is the same sense of multiplication in "Forth came Hectors and Sarpedons too,"^a and in the passage of Plato about the Athenians,^b which we have also quoted elsewhere: "For no Pelopes nor Cadmi nor Egypti and Danai nor any other hordes of born barbarians share our home, but we are pure Greeks here, no semi-barbarians," and so on. The facts naturally sound more imposing from the accumulation of names to signify groups instead of individuals. This device should not, however, be employed except where the subject invites heroics or redundance or exaggeration or emotion, either one or more of these. To sound bells^c in every sentence would be unduly pretentious.

24. Yet again, the converse of this, the contraction of plural to singular, sometimes gives a great effect of sublimity. "Moreover, the whole Peloponnese was split," says Demosthenes.^d Again, "when Phrynichus produced his *Capture of Miletus* the theatre burst into tears."^e In the case of separate individuals to compress the number into the singular gives more sense of a single whole. The ornamental effect is due in both to the same cause. Where the words are singular, to make them plural suggests unforeseen emotion: where they are plural and you combine a number of things into a well-sounding singular, then this opposite change gives an effect of surprise.

^a Herodotus, vi. 21: "The Athenians showed in many ways their great distress at the capture of Miletus and when Phrynichus wrote and produced his *Capture of Miletus*, the theatre burst into tears and they fined him a thousand drachmae for reminding them of a disaster which touched them nearly and enjoined that the play should never be produced again."

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25. "Όταν γε μὴν τὰ παρεληλυθότα τοῖς χρόνοις εἰσάγῃς ὡς γινόμενα καὶ παρόντα, οὐ διήγησιν ἔτι τὸν λόγον ἀλλ' ἐναγώνιον πρᾶγμα ποιήσεις. "πεπτωκὼς δέ τις," φησὶν ὁ Ξενοφῶν, "ὑπὸ τῷ Κύρου ἵππῳ καὶ πατούμενος παίει τῇ μαχαίρᾳ εἰς τὴν γαστέρα τὸν ἵππον· ὁ δὲ σφαδάζων ἀποσείεται τὸν Κύρον, ὁ δὲ πίπτει." τοιοῦτος ἐν τοῖς πλείστοις ὁ Θουκυδίδης.

26. Ἐναγώνιος δ' ὁμοίως καὶ ἡ τῶν προσώπων ἀντιμετάθεσις καὶ πολλάκις ἐν μέσοις τοῖς κινδύνοις ποιοῦσα τὸν ἀκροατὴν δοκεῖν στρέφεσθαι.

φαίης κ' ἀκμῆτας καὶ ἀτειρέας
ἄντεσθ' ἐν πολέμῳ· ὡς ἐσσυμένως ἐμάχοντο.
καὶ ὁ Ἄρατος

μὴ κείνῳ ἐνὶ μηνὶ περικλύζοιο θαλάσση.

2 ὦδέ που καὶ ὁ Ἡρόδοτος· "ἀπὸ δὲ Ἐλεφαντίνης
195 γ. πόλεως ἄνω πλεύσαι, καὶ ἔπειτα ἀφίξῃ ἐς πεδίον
λεῖον· διεξελθὼν δὲ τοῦτο τὸ χωρίον αὐθις εἰς
ἕτερον πλοῖον ἐμβὰς πλεύσαι δὴ ἡμέρας, ἔπειτα
ἤξεις ἐς πόλιν μεγάλην, ἣ ὄνομα Μερόη." ὁρᾷς,
ὦ ἐταῖρε, ὡς παραλαβὼν σου τὴν ψυχὴν διὰ τῶν
τόπων ἄγει τὴν ἀκοὴν ὅψιν ποιῶν; πάντα δὲ τὰ
τοιαῦτα πρὸς αὐτὰ ἀπερειδόμενα τὰ πρόσωπα ἐπ'
3 αὐτῶν ἴστησι τὸν ἀκροατὴν τῶν ἐνεργουμένων. καὶ
ὅταν ὡς οὐ πρὸς ἅπαντας ἀλλ' ὡς πρὸς μόνον τινὰ
λαλήσῃ,

Τυδεΐδην δ' οὐκ ἂν γνοίης ποτέροισι μετείη,
ἐμπαθέστερόν τε αὐτὸν ἅμα καὶ προσεκτικώτερον

^a *Cyrop.* vii. 1. 37.

^b *Il.* xv. 697. ἀλλήλοισιν is omitted after ἀτειρέας.

ON THE SUBLIME, xxv. 1-xxvi. 3

25. Again, if you introduce events in past time as happening at the present moment, the passage will be transformed from a narrative into a vivid actuality. "Someone has fallen," says Xenophon,^a "under Cyrus's horse and, being trodden under foot, is striking the horse's belly with his dagger. The horse rearing throws Cyrus and he falls." Thucydides uses such effects as frequently as anybody.

26. Change of person gives an equally vivid effect, and often makes the audience feel themselves set in the thick of the danger.

. . . You would say that unworn and with temper undaunted
Each met the other in war, so headlong the rush of their
battle.^b

And Aratus's line :

Be not thou in that month in the midst of the surge of the
ocean.^c

Herodotus does much the same : " You will sail up from the city of Elephantinē and there come to a smooth plain. And when you have passed through that place you will board again another ship and sail two days and then you will come to a great city, the name of which is Meroë."^d You see, friend, how he takes you along with him through the country and turns hearing into sight. All such passages with a direct personal application set the hearer in the centre of the action. By appearing to address not the whole audience but a single individual—

Of Tydeus' son thou couldst not have known with which
of the hosts he was fighting^e—

you will move him more and make him more attentive

^a *Phaen.* 287.

^d Herod. ii. 29, abridged and slightly altered.

^e *Il.* v. 85.

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καὶ ἀγῶνος ἔμπλεων ἀποτελέσεις, ταῖς εἰς ἑαυτὸν προσφωνήσεις ἐξεγειρόμενον.

27. Ἔτι γε μὴν ἔσθ' ὅτε περὶ προσώπου διηγούμενος ὁ συγγραφεὺς ἐξαίφνης παρενεχθεὶς εἰς τὸ αὐτοπρόσωπον ἀντιμεθίσταται, καὶ ἔστι τὸ τοιοῦτον εἶδος ἐκβολή τις πάθους.

Ἐκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν αὔσας νηυσὶν ἐπισσεύεσθαι, ἔαν δ' ἔναρα βροτόεντα· ὃν δ' ἂν ἐγὼν ἀπάνευθε νεῶν ἐθέλοντα νοήσω, αὐτοῦ οἱ θάνατον μητίσομαι.

οὐκοῦν τὴν μὲν διήγησιν ἄτε πρέπουσαν ὁ ποιητὴς προσῆψεν ἑαυτῷ, τὴν δ' ἀπότομον ἀπειλήν τῷ θυμῷ τοῦ ἡγεμόνος ἐξαπίνης οὐδὲν προδηλώσας περιέθηκεν· ἐψύχετο γάρ, εἰ παρενετίθει “ἔλεγεν δὲ τοῖά τινα καὶ τοῖα ὁ Ἐκτωρ,” νυνὶ δ' ἐφθακεν ἄφνω τὸν μεταβαίνοντα ἢ τοῦ λόγου μετάβασιν.

2 διὸ καὶ ἡ πρόσχρησις¹ τοῦ σχήματος τότε, ἥνικ' ἂν ὀξὺς ὁ καιρὸς ὦν διαμέλλειν τῷ γράφοντι μὴ διδῶ
 195 v. ἄλλ' εὐθὺς ἐπαναγκάζει μεταβαίνειν ἐκ προσώπων εἰς πρόσωπα· ὥς καὶ παρὰ τῷ Ἐκαταίῳ· “Κῆρυξ δὲ ταῦτα δεινὰ ποιούμενος αὐτίκα ἐκέλευε τοὺς Ἡρακλείδας ἐπιγόνους ἐκχωρεῖν· οὐ γὰρ ὑμῖν
 3 δυνατός εἰμι ἀρήγειν. ὥς μὴ ὦν αὐτοὶ τε ἀπολέεσθε καὶ μὲ τρώσετε, ἐς ἄλλον τινὰ δῆμον ἀποίχεσθε.” ὁ μὲν γὰρ Δημοσθένης κατ' ἄλλον τινὰ τρόπον ἐπὶ τοῦ Ἀριστογείτονος ἐμπαθὲς τὸ πολυπρόσωπον καὶ ἀγχίστροφον παρέστακεν. “καὶ οὐδεὶς ὑμῶν χολήν,” φησὶν, “οὐδ' ὀργὴν ἔχων εὐρεθήσεται ἐφ' οἷς ὁ βδελυρὸς οὗτος καὶ ἀναιδὴς βιάζεται, ὅς, ὦ μιαιώτατε ἀπάντων, κεκλεισμένης σοι τῆς παρ-

¹ πρόσχρησις Manutius for πρόχρησις P.

and full of active interest, if you rouse him by these personal appeals.

27. Again sometimes a writer, while speaking of one of his characters, suddenly turns and changes into the actual character. A figure of this kind is a sort of outbreak of emotion :

Hector lifted his voice and cried afar to the Trojans
To haste them back to the galleys and leave the blood-
spattered booty.

Whomsoever I spy of his own will afar from the galleys,
Death for him there will I plan.^a

There the poet has assigned to himself the narrative as his proper share, and then suddenly without any warning attached the abrupt threat to the angry champion. To insert "Hector said so and so" would have been frigid. As it is, the change of construction suddenly anticipates the change of speaker. So this figure is useful, when a sudden crisis will not let the writer wait, and forces him to change at once from one character to another. There is an instance in Hecataeus^b: "Ceyx took this ill and immediately bade the younger descendants of Heracles be gone. For I cannot help you. So to prevent perishing yourselves and hurting me, away with you to some other people." By a somewhat different method Demosthenes in the *Aristogeiton* has used the change of person to suggest the quick play of emotion. "And will none of you," he says, "be found to feel indignation at the violence of this shameless rascal, who — oh you most accursèd of villains, when you were cut off from

^a *Il.* xv. 346.

^b The Milesian historian, sixth century B.C.

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ρησίας οὐ κιγκλίσιν οὐδὲ θύραις, ἀ καὶ παρανοίξειεν
 ἂν τις . . .” ἐν ἀτελεῖ τῷ νῶ ταχὺ διαλλάξας καὶ
 μόνον οὐ μίαν λέξιν διὰ τὸν θυμὸν εἰς δύο δια-
 σπάσας πρόσωπα “ὅς, ὦ μιαρῶτατε” εἶτα πρὸς
 τὸν Ἀριστογείτονα τὸν λόγον¹ ἀποστρέψας καὶ
 ἀπολιπεῖν δοκῶν, ὅμως διὰ τοῦ πάθους πολὺν
 4 πλέον ἐπέστρεψεν. οὐκ ἄλλως ἢ Πηνελόπη.

κῆρυξ, τίπτε δέ σε πρόεσαν μνηστήρες ἀγαυοί;
 εἰπέμεναι δμῳῆσιν Ὀδυσσῆος θείοιο
 ἔργων παύσασθαι, σφίσι δ’ αὐτοῖς δαῖτα πένεσθαι;
 μὴ μνηστεύσαντες, μηδ’ ἄλλοθ’ ὁμιλήσαντες,
 ὕστατα καὶ πύματα νῦν ἐνθάδε δειπνήσειαν,
 οἳ θάμ’ ἀγειρόμενοι βίοτον κατακεῖρετε πολλόν,
 οὐδέ τι πατρῶν
 ὑμετέρων τῶν πρόσθεν ἀκούετε, παῖδες ἔόντες,
 οἷος Ὀδυσσεὺς ἔσκε.

28. Καὶ μέντοι περίφρασις ὡς οὐχ ὑψηλοποιόν,
 198 r. οὐδεῖς ἂν οἶμαι διστάσειεν. ὡς γὰρ ἐν μουσικῇ
 διὰ τῶν παραφώνων καλουμένων ὁ κύριος φθόγγος
 ἡδίων ἀποτελεῖται, οὕτως ἡ περίφρασις πολλάκις
 συμφθέγγεται τῇ κυριολογίᾳ καὶ εἰς κόσμον ἐπὶ
 πολὺ συνηχεῖ, καὶ μάλιστ’, ἂν μὴ ἔχῃ φυσῶδές τι

¹ P has τὸν πρὸς τὸν Ἀριστογείτονα λόγον.

^a *Aristog.* i. § 27.

^b As the difficulty of “understanding” an object to ἀπολιπεῖν seems too great, I have followed Toll’s suggestion that τοὺς κριτὰς has fallen out of the text. The usual interpretation of the unamended ms. is “turning off his speech-to-Aristogeiton and appearing to abandon him.” But Demosthenes does the exact opposite. He has not previously addressed his speech to Aristogeiton.

^c *Od.* iv. 681. The first part of l. 687 (κτῆσιν Τηλεμάχοιο δαΐφρονος) is omitted from the quotation.

free speech not by gates and doors which one might very well open. . . ."^a Leaving his sense incomplete he has made a sudden change and in his indignation almost split a single phrase between two persons—"who—oh you most accursèd"—and thus, while swinging his speech round on to Aristogeiton and appearing to abandon the jury,^b he has yet by means of the emotion made his appeal to them much more direct. Penelope does the same :

Herald, oh why have they sent thee hither, those high-born
sutors ?
Is it to tell the hand-maidens that serve in the house of
Odysseus
To cease them now from their tasks and make ready a
feast for the suitors ?
Would that they never had wooed me nor ever met here in
our halls,
Would they might make in my house their last and latest
of banquets,
Ye that assemble together and woefully minish our substance !
. . . nor e'er from your fathers
Heard ye ever at home long ago in the days of your child-
hood
What manner of man was Odysseus.^c

28. That periphrasis contributes to the sublime, no one, I fancy, would question. Just as in music what we call ornament^d enhances the beauty of the main theme, so periphrasis often chimes in with the literal expression of our meaning and gives it a far richer note, especially if it is not bombastic

^a This word is used elsewhere of certain intervals which were considered a mean between harmony and discord. That meaning would not suit this passage. The sense of musical ornament or embellishment is appropriate here and etymologically probable. Saintsbury suggests "the dominant note is more sweetly brought out by accompanying trills and harmonies."

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2 καὶ ἄμουςον ἀλλ' ἡδέως κεκραμένον. ἱκανὸς δὲ τοῦτο τεκμηριῶσαι καὶ Πλάτων κατὰ τὴν εἰσβολὴν τοῦ ἐπιταφίου· “ ἔργῳ μὲν ἡμῖν οἶδ' ἔχουσι τὰ προσήκοντα σφίσιν αὐτοῖς, ὧν τυχόντες πορεύονται τὴν εἰμαρμένην πορείαν, προπεμφθέντες κοινῇ μὲν ὑπὸ τῆς πόλεως, ἰδίᾳ δὲ ἕκαστος ὑπὸ τῶν προσηκόντων.” οὐκοῦν τὸν θάνατον εἶπεν εἰμαρμένην πορείαν, τὸ δὲ τετυχηκέναι τῶν νομιζομένων προπομπὴν τινα δημοσίαν ὑπὸ τῆς πατρίδος. ἄρα δὴ τούτοις μετρίως ὤγκωσε τὴν νόησιν, ἥ ψιλὴν λαβὼν τὴν λέξιν ἐμελοποίησε καθάπερ ἁρμονίαν τινὰ τὴν ἐκ τῆς περιφράσεως

3 περιχεάμενος εὐμέλειαν; καὶ Ξενοφῶν “ πόνον δὲ τοῦ ζῆν ἡδέως ἡγεμόνα νομίζετε, κάλλιστον δὲ πάντων καὶ πολεμικώτατον κτῆμα εἰς τὰς ψυχὰς συγκεκόμισθε· ἐπαινούμενοι γὰρ μᾶλλον ἢ τοῖς ἄλλοις πᾶσι χαίρετε” ἀντὶ τοῦ “ πονεῖν θέλετε” “ πόνον ἡγεμόνα τοῦ ζῆν ἡδέως ποιεῖσθε” εἰπὼν καὶ τὰλλ' ὁμοίως ἐπεκτείνας μεγάλην τινὰ ἔννοιαν τῷ ἐπαίνῳ προσπεριωρίσατο. καὶ τὸ ἀμίμητον ἐκεῖνο τοῦ Ἡροδότου· “ τῶν δὲ Σκυθέων τοῖς συλήσασιν τὸ ἱερὸν ἐνέβαλεν ἡ θεὸς θήλειαν νοῦσον.”

29. Ἐπίκηρον μέντοι τὸ πρᾶγμα, ἢ περίφρασις, τῶν ἄλλων πλέον, εἰ μὴ συμμέτρως τινὶ λαμβάνοιτο· εὐθὺς γὰρ ἀβλεμὲς προσπίπτει, κουφο-
 195 v. λογίας τε ὅζον καὶ παχύτατον. ὅθεν καὶ τὸν Πλάτωνα (δεινὸς γὰρ αἰεὶ περὶ σχῆμα καὶ τισιν ἀκαίρως) ἐν τοῖς Νόμοις λέγοντα “ ὥς οὔτε ἀργυροῦν δεῖ πλοῦτον οὔτε χρυσοῦν ἐν πόλει ἰδρυσμένον ἔαν οἰκεῖν” διαχλευάζουσιν, ὥς εἰ πρόβατα,

^a *Menexenus*, 236 D.

^b *Cyrop.* i. 5. 12.

or discordant but agreeably in harmony. A sufficient proof of this is the opening of Plato's Funeral Oration,^a "First then in deeds we have given them their due reward, and, this won, they pass now along the appointed path, escorted all in common by their country and each man severally by his kinsmen." Here he calls death an appointed path and their enjoyment of due rites a sort of public escort by their country. Notice what a supreme dignity this gives to the thought; how he has taken the literal expression and made it musical, lapping it, as it were, in the tuneful harmonies of his periphrasis. Again Xenophon says, "You hold that hard work is a guide to the pleasures of life and you have stored in your hearts the best and most knightly of all treasures. For nothing pleases you so much as praise."^b By saying "You make hard work a guide to the pleasures of life" instead of "You are willing to work hard," and by similarly expanding the rest of his sentence, he has extended his eulogy to include a fine idea. Then there is that inimitable phrase in Herodotus: "Upon those Scythians that sacked her temple the goddess sent a female malady."^c

29. However it is a risky^d business, periphrasis, more so than any of the other figures, unless used with a due sense of proportion. For it soon falls flat; smacks of triviality and slow wits. So that critics have even made fun of Plato—always so clever at a figure, sometimes unseasonably so—for saying in his *Laws* "that we should not let silvern treasure nor golden settle and make a home in a city."^e Had he been forbidding people to possess

^c i. 105, i.e. one that made them women. The goddess was Aphrodite.

^d Lit. "perishable," likely to go bad.

^e See Additional Note, p. 254.

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φησίν, ἐκώλυε κεκτῆσθαι, δῆλον ὅτι προβάτειον ἂν καὶ βόειον πλοῦτον ἔλεγεν.

- 2 Ἀλλὰ γὰρ ἄλλις ὑπὲρ τῆς εἰς τὰ ὑψηλὰ τῶν σχημάτων χρήσεως ἐκ παρενθήκης τοσαῦτα πεφίλο-λογῆσθαι, Τερεντιανὲ φίλτατε· πάντα γὰρ ταῦτα παθητικωτέρους καὶ συγκεκινημένους ἀποτελεῖ τοὺς λόγους· πάθος δὲ ὕψους μετέχει τοσοῦτον, ὅποσον ἦθος ἡδονῆς.

30. Ἐπειδὴ μέντοι ἡ τοῦ λόγου νόησις ἢ τε φράσις τὰ πλείω δι' ἑκατέρου διέπτυκται, ἴθι δὴ, ἂν τοῦ φραστικοῦ μέρους ἢ τινα λοιπὰ ἔτι, προσ-επιθεασώμεθα. ὅτι μὲν τοίνυν ἡ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων ἐκλογὴ θαυμαστῶς ἄγει καὶ κατακληλεῖ τοὺς ἀκούοντας καὶ ὥς πᾶσι τοῖς ῥήτορσι καὶ συγγραφεῦσι κατ' ἄκρον ἐπιτήδευμα, μέγεθος ἅμα κάλλος εὐπίνειαν βάρος ἰσχὺν κράτος ἔτι δὲ γάνωσιν τινα τοῖς λόγοις ὥσπερ ἀγάλμασι καλλίστοις δι' αὐτῆς ἐπανθεῖν παρασκευάζουσα καὶ οἶονεῖ ψυχὴν τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα, μὴ καὶ περιττὸν ἢ πρὸς εἰδότηας διεξιέναι. φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα.

- ὁ μέντοι γε ὄγκος αὐτῶν οὐ πάντῃ χρειώδης, ἐπεὶ τοῖς μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ ὀνόματα ταῦτόν ἂν φαίνοιτο, ὥς εἴ τις τραγικὸν προσωπεῖον μέγα παιδὶ περιθεῖη νηπίῳ. πλὴν ἐν μὲν ποιήσει καὶ ἰ . . .

- 197 r. 31. . . . θρεπτικώτατον καὶ γόνιμον, τὸ δ' Ἀνα-

^a This may be explained by reference to what is said about the *Iliad* and *Odyssey* in chapter ix. The former, full of emotional incidents, is sublime; the latter depends on character study and is only agreeable.

^b *i.e.* the mellowness of age, to be taken in close connexion

sheep, says the critic, he would clearly have said "ovine and bovine treasure."

But, my dear Terentianus, this digression must suffice for our discussion of the use of figures as factors in the sublime. Our conclusion is that they all serve to lend emotion and excitement to the style. But emotion is as much an element in the sublime, as is the study of character in agreeable writing.^a

30. Now, since thought and diction often explain each other, we must further consider whether there are any elements of style still left untouched. It is probably superfluous to explain at length to those who know, how the choice of the right word and the fine word has a marvellously moving and seductive effect upon an audience and how all orators and historians make this their supreme object. For this of itself gives to the style at once grandeur, beauty, a classical flavour,^b weight, force, strength, and a sort of glittering charm, like the bloom on the surface of the most beautiful bronzes, and endues the facts as it were with a living voice. Truly, beautiful words are the very light of thought. However, their majesty is not for common use, since to attach great and stately words to trivial things would be like fastening a great tragic mask on a simple child. However in poetry and h(istory)

...

[Four pages of the Ms. are here lost.]

31. . . . is most illuminating^c and typical; so, too, with what he goes on to say about the mellowing effect of time—probably through oxidization—on bronze statues.

^c Lit. "gives abundant food for thought." But a genitive governed by these two adjectives may be lost: "greatly promoting the growth and productive of . . ." The subject is now metaphor, as one kind of fine phrasing.

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κρέοντος “οὐκέτι Θρηκίης ἐπιστρέφομαι.” ταύτη καὶ τὸ τοῦ Θεοπόμπου καί<τοι ἦτ>τον ἐπαινετὸν¹ διὰ τὸ ἀνάλογον ἔμοι γε σημαντικώτατα ἔχειν δοκεῖ· ὅπερ ὁ Κεκίλιος οὐκ οἶδ’ ὅπως καταμέμφεται. “δεινὸς ὢν,” φησὶν, “ὁ Φίλιππος ἀναγκοφαγῆσαι πράγματα.” ἔστιν ἄρ’ ὁ ιδιωτισμὸς ἐνίστε τοῦ κόσμου παρὰ πολὺ ἐμφανιστικώτερον· ἐπιγινώσκεται γὰρ αὐτόθεν ἐκ τοῦ κοινου βίου, τὸ δὲ σύνηθες ἤδη πιστότερον. οὐκοῦν ἐπὶ τοῦ τὰ αἰσχρὰ καὶ ῥυπαρὰ τλημόνως καὶ μεθ’ ἡδονῆς ἔνεκα πλεονεξίας καρτεροῦντος τὸ ἀναγκοφαγεῖν² τὰ πράγματα ἐναργέστατα παρείληπται. ὧδέ πως ἔχει καὶ τὰ Ἡροδότεια· “ὁ Κλεομένης,” φησί, “μανεῖς τὰς ἑαυτοῦ σάρκας ξιφιδίῳ κατέτεμεν εἰς λεπτά, ἕως ὅλον καταχορδεύων ἑαυτὸν διέφθειρεν,” καὶ “ὁ Πύθης ἕως τοῦδε ἐπὶ τῆς νεῶς ἐμάχετο, ἕως ἅπας κατεκρεουργήθη.” ταῦτα γὰρ ἐγγὺς παραξύνει τὸν ιδιώτην, ἀλλ’ οὐκ ιδιωτεύει τῷ σημαντικῶς.

32. Περὶ δὲ πλήθους [καὶ] μεταφορῶν ὁ μὲν Κεκίλιος ἔοικε συγκατατίθεσθαι τοῖς δύο ἢ τὸ πλεῖστον τρεῖς ἐπὶ ταῦτοῦ νομοθετοῦσι τάττεσθαι· ὁ γὰρ Δημοσθένης ὄρος καὶ τῶν τοιούτων· ὁ τῆς χρείας δὲ καιρὸς, ἔνθα τὰ πάθη χειμάρρου δίκην ἐλαύνεται, καὶ τὴν πολυπλήθειαν αὐτῶν ὡς ἀναγ-
² καίαν ἐνταῦθα συνεφέλκεται. “ἄνθρωποι,” φησί,

¹ καίτοι ἦττον ἐπαινετὸν Iannarakis for καὶ τὸν ἐπῆμετον P.

^a A metaphor for a young girl, not uncommon in Greek and Latin lyrics. Mid-Victorian humourists thus used “filly.”

^b Aristotle explains in his *Poetics* (Ch. xxi. § 11) that a large class of metaphors rest on an implied analogy, e.g. we

with Anacreon's "No more care I for the Thracian colt.^a" In the same way the phrase used by Theopompus, though less admirable, seems to me highly expressive in virtue of the analogy implied,^b though Cecilius for some reason finds fault with it. "Philip," he says, "had a wonderful faculty of stomaching things." Thus the vulgar phrase sometimes proves far more enlightening than elegant language. Being taken from our common life it is immediately recognized, and what is familiar is halfway to conviction. Applied to one whose greedy ambition makes him glad to endure with patience what is shameful and sordid, "stomaching things" forms a very vivid phrase. It is much the same with Herodotus's phrases: "In his madness," he says, "Cleomenes cut his own flesh into strips with a dagger, until he made mincemeat of himself and perished,"^c and "Pythes went on fighting in the ship until he was all cut into collops."^d These come perilously near to vulgarity, but are not vulgar because they are so expressive.

32. As to the proper number of metaphors, Cecilius seems on the side of those who lay down a law that two or at the most three should be used together. Demosthenes assuredly is the canon in these matters too. And what decides the occasion for their use? Why, the right moment, when emotion sweeps on like a flood and inevitably carries the multitude of metaphors along it. "Men," he says, can call old age the evening of life, because old age : life :: evening : day. We might expound the analogy here as, insults : Philip :: training breakfasts : an oarsman, *i.e.* they are "stomached" for some ulterior motive. Theopompus of Chios was a fourth-century historian.

^c Herod. vi. 75.

^d Herod. vii. 181.

- “μιαροὶ καὶ κόλακες, ἡκρωτηριασμένοι τὰς ἑαυτῶν ἑκαστοὶ πατρίδας, τὴν ἐλευθερίαν προπεπωκότες πρότερον Φιλίππῳ, νυνὶ δὲ Ἀλεξάνδρῳ, τῇ γαστρὶ
 197 v. μετροῦντες καὶ τοῖς αἰσχίστοις τὴν εὐδαιμονίαν, τὴν δ’ ἐλευθερίαν καὶ τὸ μηδένα ἔχειν δεσπότην, ἃ τοῖς πρότερον Ἑλλήσιν ὄροι τῶν ἀγαθῶν ἦσαν καὶ κανόνες, ἀνατετροφότες.” ἐνταῦθα τῷ πλήθει τῶν τροπικῶν ὁ κατὰ τῶν προδοτῶν ἐπιπροσθεῖ τοῦ
 3 ῥήτορος θυμός. διόπερ ὁ μὲν Ἀριστοτέλης καὶ ὁ Θεόφραστος μειλίγματα φασὶ τίνα τῶν θρασειῶν εἶναι ταῦτα μεταφορῶν, τὸ “ὥσπερ εἰ” φάναι καὶ “οἶονεῖ” καὶ “εἰ χρή τοῦτον εἰπεῖν τὸν τρόπον”
 4 καὶ “εἰ δεῖ παρακινδυνευτικώτερον λέξαι.” ἡ γὰρ ὑποτίμησις, φασίν, ἰᾶται τὰ τολμηρά· ἐγὼ δὲ καὶ ταῦτα μὲν ἀποδέχομαι, ὅμως δὲ πλήθους καὶ τόλμης μεταφορῶν, ὅπερ ἔφην καπὶ τῶν σχημάτων, τὰ εὐκαιρα καὶ σφοδρὰ πάθη καὶ τὸ γενναῖον ὕψος εἶναί φημι ἰδιά τίνα ἀλεξιφάρμακα, ὅτι τῷ ῥοθίῳ τῆς φορᾶς ταυτὶ πέφυκεν ἅπαντα τᾶλλα παρασύρειν καὶ προωθεῖν, μᾶλλον δὲ καὶ ὡς ἀναγκαῖα πάντως εἰσπράττεσθαι τὰ παράβολα, καὶ οὐκ ἔᾶ τὸν ἀκροατὴν σχολάζειν περὶ τὸν τοῦ πλήθους ἔλεγχον διὰ τὸ συνενθουσιᾶν τῷ λέγοντι. ἀλλὰ μὴν ἐν γε ταῖς
 ■ τοπηγορίαις καὶ διαγραφαῖς οὐκ ἄλλο τι οὕτως κατασημαντικὸν ὥς οἱ συνεχεῖς καὶ ἐπάλληλοι τρόποι. δι’ ὧν καὶ παρὰ Ξενοφῶντι ἡ τάνθρωπίνου σκῆνους ἀνατομὴ πομπικῶς καὶ ἔτι μᾶλλον ἀναζωγραφεῖται θείως παρὰ τῷ Πλάτῳ. τὴν μὲν κεφαλὴν αὐτοῦ φησιν ἀκρόπολιν, ἰσθμὸν δὲ μέσον διωκοδομησθαι μεταξὺ τοῦ στήθους τὸν αὐχένα, σφονδύλους τε ὑπεστηρίχθαι φησιν οἷον στρόφιγγας

"of evil life, flatterers, who have each foully mutilated their own country and pledged their liberty in a cup of wine first to Philip and now to Alexander, men who measure happiness by their bellies and their basest appetites, and have strewn in ruins that liberty and freedom from despotism which to Greeks of older days was the canon and standard of all that was good." ^a Here it is the orator's indignation against the traitors which screens the multitude of metaphors. Accordingly, Aristotle and Theophrastus say that bold metaphors are softened by inserting "as if" or "as it were" or "if one may say so," or "if one may risk the expression." The apology, they tell us, mitigates the audacity of the language. I accept this, but at the same time, as I said in speaking of "figures," the proper antidote for a multitude of daring metaphors is strong and timely emotion and genuine sublimity. These by their nature sweep everything along in the forward surge of their current, or rather they positively demand bold imagery as essential to their effect, and do not give the hearer time to examine how many metaphors there are, because he shares the excitement of the speaker.

Moreover in the treatment of a commonplace and in descriptions there is nothing so expressive as a sustained series of metaphors. It is thus that in Xenophon ^b the anatomy of the human tabernacle is magnificently depicted, and still more divinely in Plato. ^c The head he calls the citadel of the body, the neck is an isthmus built between the head and chest, and the vertebrae, he says, are planted

^a *De cor.* 296.

^b *Memorabilia*, i. 4. 5.

^c *Timaeus*, 65 c-85 e. The illustrations are selected from passages in the *Timaeus* between 65 c and 85 e.

- 198 r. καὶ τὴν μὲν ἡδονὴν ἀνθρώποις εἶναι κακοῦ δέλεαρ, γλῶσσαν δὲ γεύσεως δοκίμιον· ἄναμμα δὲ τῶν φλεβῶν τὴν καρδίαν καὶ πηγὴν τοῦ περιφερομένου σφοδρῶς αἵματος, εἰς τὴν δορυφορικὴν οἴκησιν κατατεταγμένην· τὰς δὲ διαδρομὰς τῶν πόρων ὀνομάζει στενωπούς· “τῇ δὲ πηδῇσει τῆς καρδίας ἐν τῇ τῶν δεινῶν προσδοκίᾳ καὶ τῇ τοῦ θυμοῦ ἐπεγέρσει, ἐπειδὴ διὰ πυρὸς¹ ἦν, ἐπικουρίαν μηχανώμενοι,” φησί, “τὴν τοῦ πλεύμονος ἰδέαν ἐνεφύτευσαν, μαλακὴν καὶ ἀναιμον καὶ σήραγγας ἐντὸς ἔχουσιν ὁποῖον μάλαγμα, ἢ ὁ θυμὸς ὁπότ’ ἐν αὐτῇ ζέσῃ, πηδῶσα εἰς ὑπέικον μὴ λυμαίνεται.” καὶ τὴν μὲν τῶν ἐπιθυμιῶν οἴκησιν προσεῖπεν ὡς γυναικωνίτιν, τὴν τοῦ θυμοῦ δὲ ὥσπερ ἀνδρωνίτιν· τὸν γε μὴν σπλῆνα τῶν ἐντὸς μαγείον, “ὅθεν πληρούμενος τῶν ἀποκαθαιρομένων μέγας καὶ ὑπουλος αὔξεται.” “μετὰ δὲ ταῦτα σαρκὶ πάντα,” φησί, “κατεσκίασαν, προβολὴν τῶν ἔξωθεν τὴν σάρκα, οἶον τὰ πιλήματα, προθέμενοι.” νομὴν δὲ σαρκῶν ἔφη τὸ αἷμα· “τῆς δὲ τροφῆς ἕνεκα,” φησί, “διωχέτευσαν τὸ σῶμα, τέμνοντες ὥσπερ ἐν κήποις ὀχετούς, ὡς ἔκ τινος νάματος ἐπιόντος, ἀραιοῦ ὄντος αὐλῶνος τοῦ σώματος, τὰ τῶν φλεβῶν ῥέοι νάματα.” ἡνίκα δὲ ἡ τελευτὴ παραστῇ, λύεσθαί φησι τὰ τῆς ψυχῆς οἶονεὶ νεὼς πείσματα, μεθεῖσθαί τε αὐτὴν ἐλευθέραν. ταῦτα καὶ τὰ παραπλήσια ■ μυρί’ ἅττα ἐστὶν ἐξῆς· ἀπόχρη δὲ τὰ δεδηλωμένα,
- 198 v. ὡς μεγάλαί τε φύσιν εἰσὶν αἱ τροπικαί, καὶ ὡς ὑψηλοποιὸν αἱ μεταφοραί, καὶ ὅτι οἱ παθητικοὶ καὶ φραστικοὶ κατὰ τὸ πλεῖστον αὐταῖς χαίρουσι τόποι.

¹ διὰ πυρὸς cf. Plat. *Tim.* 70 c 3 (Burnet) for διάπυρος P.

beneath like hinges ; pleasure is evil's bait for man, and the tongue is the touchstone of taste. The heart is a knot of veins and the source whence the blood runs vigorously round, and it has its station in the guard-house of the body. The passage-ways of the body he calls alleys, and "for the leaping of the heart in the expectation of danger or the arising of wrath, since this was due to fiery heat, the gods devised a support by implanting the lungs, making them a sort of buffer, soft and bloodless and full of pores inside, so that when anger boiled up in the heart it might throb against a yielding surface and get no damage." The seat of the desires he compares to the women's apartments and the seat of anger to the men's. The spleen again is the napkin of the entrails, "whence it is filled with the offscourings and becomes swollen and fetid." "After this," he goes on, "they shrouded the whole in a covering of flesh, like a felt mat, to shield it from the outer world." Blood he calls the fodder of the flesh, and adds, "For purposes of nutriment they irrigated the body, cutting channels as one does in a garden, and thus, the body being a conduit full of passages,^a the streams in the veins were able to flow as it were from a running stream." And when the end comes, the soul, he says, is loosed like a ship from its moorings and set free. These and thousands of similar metaphors occur throughout. Those we have pointed out suffice to show that figurative writing has a natural grandeur and that metaphors make for sublimity : also that emotional and descriptive passages are most glad of them. However, that the

^a Lit. perforated.

ὅτι μέντοι καὶ ἡ χρῆσις τῶν τρόπων, ὥσπερ τᾶλλα
 7 πάντα καλὰ ἐν λόγοις, προαγωγὸν αἰεὶ πρὸς τὸ
 ἄμετρον, δῆλον ἤδη, καὶ ἐγὼ μὴ λέγω. ἐπὶ γὰρ
 τούτοις καὶ τὸν Πλάτωνα οὐχ ἥκιστα διασύρουσι,
 πολλάκις ὥσπερ ὑπὸ βακχείας τινὸς τῶν λόγων εἰς
 ἀκράτους καὶ ἀπηνεῖς μεταφορὰς καὶ εἰς ἀλλη-
 γορικὸν στόμφον ἐκφερόμενον. “οὐ γὰρ ῥάδιον
 ἐπινοεῖν,” φησὶν, “ὅτι πόλιν εἶναι <δεῖ> δίκην
 κρατῆρος κεκερασμένην, οὗ μαινόμενος μὲν οἶνος
 ἐγκεχυμένος ζεῖ, κολαζόμενος δ’ ὑπὸ νήφοντος
 ἐτέρου θεοῦ καλὴν κοινωνίαν λαβὼν ἀγαθὸν πόμα
 καὶ μέτριον ἀπεργάζεται.” νήφοντα γάρ, φασί,
 θεὸν τὸ ὕδωρ λέγειν, κόλασιν δὲ τὴν κρᾶσιν, ποιη-
 8 τοῦ τινος τῷ ὄντι οὐχὶ νήφοντός ἐστι. τοῖς τοιού-
 τοις ἐλαττώμασιν ἐπιχειρῶν ὅμως αὐτὸ καὶ ὁ
 Κεκίλιος ἐν τοῖς ὑπὲρ Λυσίου συγγράμμασιν
 ἀπεθάρρηνεν τῷ παντὶ Λυσίαν ἀμείνῳ Πλάτωνος
 ἀποφήνασθαι, δυσὶ πάθεσι χρησάμενος ἀκρίτοις·
 φιλῶν γὰρ τὸν Λυσίαν ὡς οὐδ’ αὐτὸς αὐτόν, ὅμως
 μᾶλλον μισεῖ τῷ παντὶ Πλάτωνα ἢ Λυσίαν φιλεῖ.
 πλὴν οὗτος μὲν ὑπὸ φιλονεικίας οὐδὲ τὰ θέματα
 ὁμολογούμενα, καθάπερ ὤθη. ὡς γὰρ ἀναμάρτητον
 καὶ καθαρὸν τὸν ῥήτορα προφέρει πολλαχῇ διημαρ-
 τημένου τοῦ Πλάτωνος· τὸ δ’ ἦν ἄρα οὐχὶ τοιοῦτον,
 οὐδὲ ὀλίγου δεῖ.

33. Φέρε δὴ, λάβωμεν τῷ ὄντι καθαρὸν τινα
 199 r. συγγραφέα καὶ ἀνέγκλητον. ἂρ’ οὐκ ἄξιόν ἐστι
 διαπορῆσαι περὶ αὐτοῦ τούτου καθολικῶς, πότερον
 ποτε κρεῖττον ἐν ποιήμασι καὶ λόγοις μέγεθος ἐν
 ἐνίοις διημαρτημένοις ἢ τὸ σύμμετρον μὲν ἐν τοῖς
 κατορθώμασιν ὑγιὲς δὲ πάντα καὶ ἀδιάπτωτον; καὶ

use of metaphor, like all the other beauties of style, always tempts writers to excess is obvious without my stating it. Indeed it is for these passages in particular that critics pull Plato to pieces, on the ground that he is often carried away by the intoxication of his language into harsh and intemperate metaphor and allegorical bombast. "It is by no means easy to see," he says, "that a city needs mixing like a wine-bowl, where the mad wine seethes as it is poured in, but is chastened by another and a sober god and finding good company makes an excellent and temperate drink."^a To call water "a sober god" and mixing "chastisement," say the critics, is the language of a poet who is far from sober.

Cecilius, too, laying his finger on such defects as this, has actually had the face to declare in his writings in praise of Lysias that Lysias is altogether superior to Plato. Here he has given way to two uncritical impulses: for though he loves Lysias even better than himself, yet his hatred for Plato altogether outweighs his love for Lysias. However he is the victim of prejudice and even his premisses are not, as he supposed, admitted. For he prefers his orator on the ground that he is immaculate and never makes a mistake, whereas Plato is full of mistakes. But the truth, we find, is different, very different indeed.

33. Suppose we illustrate this by taking some altogether immaculate and unimpeachable writer, must we not in this very connexion raise the general question: Which is the better in poetry and in prose, grandeur with a few flaws or correct composition of mediocre quality, yet entirely sound and impeccable? Yes, and we must surely ask the

^a *Laws*, vi. 773 c.

ἔτι νῆ Δία, πότερόν ποτε αἱ πλείους ἀρεταὶ τὸ
 πρωτεῖον ἐν λόγοις ἢ αἱ μείζους δικαίως ἂν φέροντο;
 ἔστι γὰρ ταῦτ' οἰκεῖα τοῖς περὶ ὕψους σκέμματα καὶ
 2 ἐπικρίσεως ἐξ ἅπαντος δεόμενα. ἐγὼ δ' οἶδα μὲν,
 ὥς αἱ ὑπερμεγέθεις φύσεις ἤκιστα καθαραί· τὸ
 γὰρ ἐν παντὶ ἀκριβὲς κίνδυνος μικρότητος, ἐν δὲ
 τοῖς μεγέθεσιν, ὥσπερ ἐν τοῖς ἄγαν πλούτοις,
 εἶναί τι χρὴ καὶ παρολιγωρούμενον· μήποτε δὲ
 τοῦτο καὶ ἀναγκαῖον ᾗ, τὸ τὰς μὲν ταπεινὰς καὶ
 μέσας φύσεις διὰ τὸ μηδαμῇ παρακινδυνεύειν μηδὲ
 ἐφίεσθαι τῶν ἄκρων ἀναμαρτήτους ὥς ἐπὶ τὸ πολὺ
 καὶ ἀσφαλεστέρας διαμένειν, τὰ δὲ μεγάλα ἐπι-
 3 σφαλῇ δι' αὐτὸ γίνεσθαι τὸ μέγεθος. ἀλλὰ μὴν οὐδὲ
 ἐκείνο ἀγνοῶ τὸ δεύτερον, ὅτι φύσει πάντα τὰ
 ἀνθρώπεια ἀπὸ τοῦ χείρονος αἰὲ μᾶλλον ἐπιγινώ-
 σκεται καὶ τῶν μὲν ἁμαρτημάτων ἀνεξάλειπτος ἢ
 μνήμη παραμένει, τῶν καλῶν δὲ ταχέως ἀπορρεῖ.
 4 παρατεθειμένος δ' οὐκ ὀλίγα καὶ αὐτὸς ἁμαρτήματα
 καὶ Ὀμήρου καὶ τῶν ἄλλων ὅσοι μέγιστοι, καὶ
 ἤκιστα τοῖς πταίσμασιν ἀρεσκόμενος, ὅμως δὲ οὐχ
 ἁμαρτήματα μᾶλλον αὐτὰ ἐκούσια καλῶν ἢ παρ-
 οράματα δι' ἀμέλειαν εἰκῇ που καὶ ὥς ἔτυχεν ὑπὸ
 199 v. μεγαλοφυΐας ἀνεπιστάτως παρενηνεγμένα, οὐδὲν
 ᾗττον οἶμαι τὰς μείζονας ἀρετάς, εἰ καὶ μὴ ἐν πᾶσι
 διομαλίζοιεν, τὴν τοῦ πρωτείου ψῆφον μᾶλλον αἰὲ
 φέρεσθαι, καὶ ἐῖ μὴ δι' ἐνὸς ἐτέρου, τῆς μεγαλο-
 φροσύνης αὐτῆς ἐνεκα· ἐπείτοιγε καὶ ἄπτωτος ὁ
 Ἀπολλώνιος ἐν τοῖς Ἀργοναύταις ποιητῆς καὶ
 τοῖς βουκολικοῖς πλὴν ὀλίγων τῶν ἔξωθεν ὁ Θεό-
 κριτος ἐπιτυχέστατος· ἄρ' οὖν Ὀμηρος ἂν μᾶλλον ἢ
 Ἀπολλώνιος ἐθέλοις γενέσθαι; τί δὲ Ἐρατοσθένης

further question whether in literature the first place is rightly due to the largest number of merits or to the merits that are greatest in themselves. These inquiries are proper to a treatise on the sublime and on every ground demand decision. Now I am well aware that the greatest natures are least immaculate. Perfect precision runs the risk of triviality, whereas in great writing as in great wealth there must needs be something overlooked. Perhaps it is inevitable that the humble, mediocre natures, because they never run any risks, never aim at the heights, should remain to a large extent safe from error, while in great natures their very greatness spells danger. Not indeed that I am ignorant of this second point, that whatever men do is always inevitably regarded from the worst side: faults make an ineradicable impression, but beauties soon slip from our memory. I have myself noted a good many faults in Homer and the other greatest authors, and though these slips certainly offend my taste, yet I prefer to call them not wilful mistakes but careless oversights, let in casually almost and at random by the heedlessness of genius. In spite, then, of these faults I still think that great excellence, even if it is not sustained throughout at the same level, should always be voted the first place, if for nothing else, for its inherent nobility. Apollonius, for instance, in his *Argonautica* is an impeccable poet and Theocritus—except in a few extraneous matters—is supremely successful in his pastorals. Yet would you not rather be Homer than Apollonius? And what of Eratosthenes ^a in his *Erigone*? Wholly

^a Versatile scholar of the third century B.C., who wrote history, geography, astronomy, literary criticism, and other poems besides the elegy here mentioned.

5 ἐν τῇ Ἑριγόνῃ (διὰ πάντων γὰρ ἀμώμητον τὸ ποιη-
μάτιον) Ἀρχιλόχου πολλὰ καὶ ἀνοικονόμητα παρα-
σύροντος, κακείνης τῆς ἐκβολῆς τοῦ δαιμονίου
πνεύματος ἦν ὑπὸ νόμον τάξαι δύσκολον, ἄρα δὴ
μείζων ποιητής; τί δ'; ἐν μέλεσι μᾶλλον ἂν εἶναι
Βακχυλίδης ἔλοιο ἢ Πίνδαρος καὶ ἐν τραγωδία
Ἴων ὁ Χίος ἢ νῆ Δία Σοφοκλῆς; ἐπεὶ οἱ μὲν
ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντῃ κεκαλλι-
γραφημένοι, ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν
οἶον πάντα ἐπιφλέγουσι τῇ φορᾷ, σβέννυνται δ'
ἀλόγως πολλάκις καὶ πίπτουσιν ἀτυχέστατα. ἢ
οὔδεις ἂν εὖ φρονῶν ἐνὸς δράματος, τοῦ Οἰδίποδος,
εἰς ταῦτ' οὐ συνθεῖς τὰ Ἴωνος ἀντιτιμήσαιτο ἐξῆς.

34. Εἰ δ' ἀριθμῷ, μὴ τῷ μεγέθει κρίνοιτο τὰ
κατορθώματα, οὕτως ἂν καὶ Ὑπερίδης τῷ παντὶ
προέχοι Δημοσθένους. ἔστιν γὰρ αὐτοῦ πολυ-
φωνότερος καὶ πλείους ἀρετὰς ἔχων, καὶ σχεδὸν
ὑπακρος ἐν πᾶσιν ὡς ὁ πένταθλος, ὥστε τῶν μὲν
πρωτείων ἐν ᾗ πασι τῶν ἄλλων ἀγωνιστῶν λεί-
2 πεσθαι, πρωτεύειν δὲ τῶν ἰδιωτῶν. ὁ μὲν γε
200 γ. Ὑπερίδης πρὸς τῷ πάντα ἔξω γε τῆς συνθέσεως
μιμῆσθαι τὰ Δημοσθένεια κατορθώματα καὶ τὰς
Λυσιακὰς ἐκ περιττοῦ περιείληφεν ἀρετὰς τε καὶ
χάριτας· καὶ γὰρ λαλεῖ μετὰ ἀφελείας, ἔνθα χρή,
καὶ οὐ πάντα ἐξῆς καὶ μονοτόνως, ὡς ὁ Δημο-
σθένης λέγεται, τό τε ἠθικὸν ἔχει μετὰ γλυκύτητος
νῆ Δία¹ λιτῶς ἐφηδυνόμενον· ἄφατοί τε περὶ αὐτόν

¹ νῆ Δία Richards for ἡδὺ P.

* Lit. ill-arranged, undigested matter.

* Each of the five contests of the Pentathlon would doubtless be won by a different specialist, but the all-round

blameless as the little poem is, do you therefore think him a greater poet than Archilochus with all the manifold irrelevance^a he carries on his flood; greater than those outbursts of divine inspiration, which are so troublesome to bring under any rule? In lyrics, again, would you choose to be Bacchylides rather than Pindar, or in tragedy Ion of Chios rather than (save the mark!) Sophocles? In both cases the former is impeccable and a master of elegance in the smooth style. On the other hand Pindar and Sophocles sometimes seem to fire the whole landscape as they sweep across it, while often their fire is unaccountably quenched and they fall miserably flat. Yet would anyone in his senses give the single tragedy of *Oedipus* for all the works of Ion in a row?

34. If excellence were to be judged by the number of merits and not by greatness, Hypereides would then be altogether superior to Demosthenes. He has more strings to his lute and his merits are more numerous. He may almost be said to come a good second in every competition, like the winner of the Pentathlon. In each contest he loses to the professional champion, but comes first of the amateurs.^b Besides reproducing all the virtues of Demosthenes, except his skill in arrangement,^c Hypereides has, moreover, embraced all the merits and graces of Lysias. He talks plainly, where necessary, does not make all his points in a monotonous series, as Demosthenes is said to do, and has the power of characterization, seasoned moreover (Heaven knows) by simplicity and charm. Then he has an untold store of polished athlete who was second in each contest would win the prize.

^c Or "composition" in the sense in which art-critics use the word.

DIONYSIUS OR LONGINUS

εἰσιν ἀστεῖσμοί, μυκτῆρ πολιτικώτατος, εὐγένεια, τὸ κατὰ τὰς εἰρωνείας εὐπάλαιστρον, σκώμματα οὐκ ἄμουσα οὐδ' ἀνάγωγα, κατὰ τοὺς Ἀττικοὺς ἐκείνους ἅλας¹ ἐπικείμενα, διασυρμός τε ἐπιδέξιος καὶ πολὺ τὸ κωμικὸν καὶ μετὰ παιδιᾶς εὐστόχου κέντρον, ἀμίμητον δὲ εἰπεῖν τὸ ἐν πᾶσι τούτοις ἐπαφρόδιτον· οἰκτίσασθαί τε προσφνέστατος, ἔτι δὲ μυθολογῆσαι κεχυμένως καὶ ἐν ὑγρῷ πνεύματι διεξοδεῦσαι, ἔτι εὐκαμπῆς ἄκρως, ὥσπερ ἀμέλει τὰ μὲν περὶ τὴν Λητῶ ποιητικώτερα, τὸν δ' ἐπιτάφιον ἐπιδεικτικῶς, ὡς οὐκ οἶδ' εἴ τις ἄλλος,
³ διέθετο. ὁ δὲ Δημοσθένης ἀνηθοποίητος ἀδιάχυτος, ἥκιστα ὑγρὸς ἢ ἐπιδεικτικός, ἀπάντων ἐξῆς τῶν προειρημένων κατὰ τὸ πλεόν ἄμοιρος, ἔνθα μὲν γελοῖος εἶναι βιάζεται καὶ ἀστεῖος, οὐ γέλωτα κινεῖ μᾶλλον ἢ καταγελάται, ὅταν δὲ ἐγγίξειν θέλη τῷ ἐπίχαρις εἶναι, τότε πλεόν ἀφίσταται. τό γέ τοι περὶ Φρύνης ἢ Ἀθηνογένους λογίδιον ἐπιχειρήσας γράφειν ἔτι μᾶλλον ἂν Ὑπερίδην συνέστησεν.
⁴ ἀλλ' ἐπειδήπερ, οἶμαι, τὰ μὲν θατέρου καλά, καὶ εἰ πολλὰ ὅμως ἀμεγέθη, καρδίῃ νήφοντος ἀργὰ καὶ τὸν ἀκροατὴν ἡρεμεῖν ἐῶντα (οὐδεὶς γοῦν Ὑπερίδην ἀναγινώσκων φοβεῖται), ὁ δὲ ἔνθεν ἐλὼν τοῦ μεγαλοφνεστάτου καὶ ἐπ' ἄκρον ἀρετὰς συντετε-
²⁰⁰ ν. λεσμένας, ὑψηγορίας τόνον, ἔμψυχα πάθη, περιουσίαν ἀγχίνοιαν τάχος, ἔνθα δὴ καίριον,² τὴν ἅπασιν

¹ ἅλας Tucker for ἄλλ' P.

² καίριον Richards for κύριον P.

^a In his *Deliacos*, in which he upheld Athens' claim to the presidency of the Delian temple.

^b A copy of the speech against Athenogenes was dug up in Egypt in 1888. The defence of Phryne, famous for the story of her disrobing in court, is lost.

wit, urbane sarcasm, well-bred elegance, supple turns of irony, jests neither tasteless nor ill-bred, apposite according to the best models of Attic wit, clever satire, plenty of pointed ridicule and well-directed fun, and therewithal what I may call an inimitable fascination. Nature endowed him fully with the power of evoking pity and also of telling a tale fluently and winding his way through a description with facile inspiration, while he is also admirably versatile. His story of Leto,^a for instance, is highly poetical and his Funeral Oration an almost unsurpassed example of a show piece. Demosthenes, on the other hand, has no gift of characterization or of fluency, is far from facile and no show orator. Speaking generally, he has no part in any one of the merits we have just mentioned. When he is forced into attempting a jest or a witty passage, he rather raises the laugh against himself; and when he tries to achieve something like charm, he is farther from it than ever. If he had tried to write the little speech on Phryne or Athenogenes,^b he would have recommended Hypereides still further to our praise. But nevertheless I feel that the beauties of Hypereides, many as they are, yet lack grandeur; they are dispassionate, born of sober sense, and do not trouble the peace of the audience. No one, for instance, is panic-stricken while reading Hypereides. But Demosthenes no sooner "takes up the tale"^c than he shows the merits of great genius in their most consummate form, sublime intensity, living emotion, redundancy, readiness, speed—where speed is in season—and

^c A Homeric phrase used of one minstrel taking up the tale where the other dropped it.

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ἀπρόσιτον δεινότητα καὶ δύναμιν, ἐπειδὴ ταῦτα, φημί, ὡς θεόπεμπτα δεινὰ δωρήματα (οὐ γὰρ εἰπεῖν θεμιτὸν ἀνθρώπινα) ἀθρόα ἐς ἑαυτὸν ἔσπασεν, διὰ τοῦτο οἷς ἔχει καλοῖς ἅπαντας αἰὲν νικᾷ καὶ ὑπὲρ ὧν οὐκ ἔχει ὥσπερὶ καταβροντᾷ καὶ καταφέγγει τοὺς ἀπ' αἰῶνος ῥήτορας· καὶ θάπτον ἄν τις κεραυνοῖς φερομένοις ἀντανοῖξαι τὰ ὄμματα δύναιτο ἢ ἀντοφθαλμῆσαι τοῖς ἐπαλλήλοις ἐκείνου πάθουσιν.

35. Ἐπὶ μέντοι τοῦ Πλάτωνος καὶ ἄλλη τίς ἐστιν, ὡς ἔφην, διαφορά. οὐ γὰρ μεγέθει τῶν ἀρετῶν ἀλλὰ καὶ τῷ πλήθει πολὺ λειπόμενος αὐτοῦ Λυσίας ὁμως πλεῖον ἔτι τοῖς ἀμαρτήμασιν περιτ-
 2 τεύει ἢ ταῖς ἀρεταῖς λείπεται. τί ποτ' οὖν εἶδον οἱ ἰσόθεοι ἐκείνοι καὶ τῶν μεγίστων ἐπορεξάμενοι τῆς συγγραφῆς, τῆς δ' ἐν ἅπασιν ἀκριβείας ὑπερφρονήσαντες; πρὸς πολλοῖς ἄλλοις ἐκείνο, ὅτι ἡ φύσις οὐ ταπεινὸν ἡμᾶς ζῶον οὐδ' ἀγεννὲς ἔκρινε τὸν ἄνθρωπον, ἀλλ' ὡς εἰς μεγάλην τινα πανήγυριν εἰς τὸν βίον καὶ εἰς τὸν σύμπαντα κόσμον ἐπάγουσα θεατὰς τινὰς τῶν ὄλων αὐτῆς ἐσομένους καὶ φιλοτιμοτάτους ἀγωνιστάς, εὐθὺς ἅμαχον ἔρωτα ἐνέφυσεν ἡμῶν ταῖς ψυχαῖς παντὸς αἰὲ τοῦ μεγάλου
 3 καὶ ὡς πρὸς ἡμᾶς δαιμονιωτέρου. διόπερ τῇ θεωρίᾳ καὶ διανοίᾳ τῆς ἀνθρωπίνης ἐπιβολῆς οὐδ' ὁ σύμπας κόσμος ἀρκεῖ, ἀλλὰ καὶ τοὺς τοῦ περι-
 201 r. έχοντος πολλάκις ὄρους ἐκβαίνουσιν αἱ ἐπίνοιαι καὶ εἴ τις περιβλέψαιτο ἐν κύκλῳ τὸν βίον, ὅσω πλέον ἔχει τὸ περιττὸν ἐν πᾶσι καὶ μέγα καὶ καλόν,
 4 ταχέως εἴσεται πρὸς ἃ γεγόναμεν. ἔνθεν φυσικῶς

his own unapproachable vehemence and power: snatching into his arms all the wealth of these mighty, heaven-sent gifts—it would be impious to call them human—he thus by those beauties that he has invariably defeats all comers, and to make up for those he lacks, he seems to dumbfounder the world's orators with his thunder and lightning. You could sooner open your eyes to the descent of a thunderbolt than face unwinking his repeated outbursts of emotion.

35. There is, as I said,^a a further point of difference in the case of Plato. Lysias is far inferior both in the greatness and the number of his merits; and the excess of his faults is still greater than the defect of his merits. What then was in the mind of those demigods who aimed only at what is greatest in writing and scorned detailed accuracy? Among many other things this, that Nature has distinguished man, as a creature of no mean or ignoble quality. As if she were inviting us rather to some great gathering, she has called us into life, into the whole universe, there to be spectators of all that she has made and eager competitors for honour; and she therefore from the first breathed into our hearts an unconquerable passion for whatever is great and more divine than ourselves. Thus within the scope of human enterprise there lie such powers of contemplation and thought that even the whole universe cannot satisfy them, but our ideas often pass beyond the limits that enring us. Look at life from all sides and see how in all things the extraordinary, the great, the beautiful stand supreme, and you will soon realize the object of our creation. So it is by some natural

^a See chapter xxxii.

πως ἀγόμενοι μὰ Δί' οὐ τὰ μικρὰ ρεῖθρα θαυμά-
 ζομεν, εἰ καὶ διανυγῇ καὶ χρήσιμα, ἀλλὰ τὸν Νεῖλον
 καὶ Ἰστρον ἢ Ῥῆνον, πολὺ δ' ἔτι μᾶλλον τὸν
 Ὠκεανόν, οὐδέ γε τὸ ὑφ' ἡμῶν τουτὶ φλογίον
 ἀνακαιόμενον, ἐπεὶ καθαρὸν σώζει τὸ φέγγος,
 ἐκπληττόμεθα τῶν οὐρανίων μᾶλλον, καίτοι πολ-
 λάκις ἐπισκοτουμένων, οὐδέ τῶν τῆς Αἴτνης
 κρατήρων ἀξιοθαυμαστότερον νομίζομεν, ἥς αἱ
 ἀναχοαὶ πέτρους τε ἐκ βυθοῦ καὶ ὅλους ὄχθους
 ἀναφέρουσι καὶ ποταμοὺς ἐνίοτε τοῦ γηγενοῦς
 5 ἐκείνου καὶ αὐτοῦ μόνου προχέουσιν πυρός. ἀλλ'
 ἐπὶ τῶν τοιούτων ἀπάντων ἐκεῖν' ἂν εἴποιμεν, ὥς
 εὐπόριστον μὲν ἀνθρώποις τὸ χρειώδες ἢ καὶ
 ἀναγκαῖον, θαυμαστὸν δ' ὅμως αἰεὶ τὸ παράδοξον.

36. Οὐκοῦν ἐπὶ γε τῶν ἐν λόγοις μεγαλοφυῶν, ἐφ'
 ὧν οὐκέτ' ἔξω τῆς χρείας καὶ ὠφελείας πίπτει
 τὸ μέγεθος, προσήκει συνθεωρεῖν αὐτόθεν, ὅτι τοῦ
 ἀναμαρτήτου πολὺ ἀφεστῶτες οἱ τηλικούτοι ὅμως
 πάντες εἰσὶν ἐπάνω τοῦ θνητοῦ· καὶ τὰ μὲν ἄλλα
 τοὺς χρωμένους ἀνθρώπους ἐλέγχει, τὸ δ' ὕψος
 ἐγγὺς αἶρει μεγαλοφροσύνης θεοῦ. καὶ τὸ μὲν
 ἄπταιστον οὐ ψέγεται, τὸ μέγα δὲ καὶ θαυμάζεται.
 2 τί χρὴ πρὸς τούτοις ἔτι λέγειν ὥς ἐκείνων τῶν
 ἀνδρῶν ἕκαστος ἅπαντα τὰ σφάλματα ἐνὶ ἐξ-
 ωνέεται πολλάκις ὕψει καὶ κατορθώματι, καὶ τὸ
 201 v. κυριώτατον, ὥς, εἴ γε ἐκλέξας τὰ Ὀμήρου, τὰ
 Δημοσθένους, τὰ Πλάτωνος, τῶν ἄλλων ὅσοι δὴ
 μέγιστοι παραπτώματα πάντα ὁμόσε συναθροί-
 σειεν, ἐλάχιστον ἂν τι, μᾶλλον δ' οὐδέ πολλοστημό-
 ριον ἂν εὔρεθείη τῶν ἐκείνοις τοῖς ἥρωσι πάντη
 κατορθουμένων. διὰ ταῦθ' ὁ πᾶς αὐτοῖς αἰὼν καὶ
 βίος, οὐ δυνάμενος ὑπὸ τοῦ φθόνου παρανοίας
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instinct that we admire, surely not the small streams, clear and useful as they are, but the Nile, the Danube, the Rhine, and far above all, the sea. The little fire we kindle for ourselves keeps clear and steady, yet we do not therefore regard it with more amazement than the fires of Heaven, which are often darkened, or think it more wonderful than the craters of Etna in eruption, hurling up rocks and whole hills from their depths and sometimes shooting forth rivers of that pure Titanic fire. But on all such matters I would only say this, that what is useful and indeed necessary is cheap enough ; it is always the unusual which wins our wonder.

36. In dealing, then, with writers of genius, whose grandeur is of a kind that comes within the limits of use and profit,^a we must at the outset form the conclusion that, while they are far from unerring, yet they are all more than human. Other qualities prove their possessors men, sublimity lifts them near the mighty mind of God. Correctness escapes censure : greatness earns admiration as well. We need hardly add that each of these great men again and again redeems all his mistakes by a single touch of sublimity and true excellence ; and, what is finally decisive, if we were to pick out all the faults in Homer, Demosthenes, Plato and all the other greatest authors and put them together, we should find them a tiny fraction, not the ten-thousandth part, of the true excellence to be found on every page of these demi-gods. That is why the judgement of all ages, which no jealousy can prove to be amiss,

^a As the grandeurs of Nature, *e.g.* volcanoes, do not.

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άλῶναι, φέρων ἀπέδωκεν τὰ νικητήρια καὶ ἄχρι
νῦν ἀναφαίρετα φυλάττει καὶ ἔοικε τηρήσειν,

ἔστ' ἂν ὕδωρ τε ῥέῃ καὶ δένδρεα μακρὰ τεθήλῃ.

3 πρὸς μέντοι γε τὸν γράφοντα, ὡς ὁ κολοσσὸς ὁ
ἡμαρτημένος οὐ κρείττων ἢ ὁ Πολυκλείτου δορυ-
φόρος, παράκειται πρὸς πολλοῖς <ἄλλοις> εἰπεῖν,
ὅτι ἐπὶ μὲν τέχνης θαυμάζεται τὸ ἀκριβέστατον,
ἐπὶ δὲ τῶν φυσικῶν ἔργων τὸ μέγεθος, φύσει δὲ
λογικὸν ὁ ἄνθρωπος· καὶ μὲν ἀνδριάντων ζητεῖται
τὸ ὅμοιον ἀνθρώπῳ, ἐπὶ δὲ τοῦ λόγου τὸ ὑπεραίρον,
4 ὡς ἔφην, τὰ ἀνθρώπινα. προσήκει δ' ὅμως (ἀνα-
κάμπτει γὰρ ἐπὶ τὴν ἀρχὴν ἡμῖν τοῦ ὑπομνήματος
ἢ παραίνεσις), ἐπειδὴ τὸ μὲν ἀδιάπτωτον ὡς ἐπὶ
τὸ πολὺ τέχνης ἐστὶ κατόρθωμα, τὸ δ' ἐν ὑπεροχῇ
πλὴν οὐχ ὁμότονον μεγαλοφυΐας, βοήθημα τῇ
φύσει πάντῃ πορίζεσθαι τὴν τέχνην· ἢ γὰρ ἀλλη-
λουχία τούτων ἴσως γένοιτ' ἂν τὸ τέλειον. τοσαῦτα
ἦν ἀναγκαῖον ὑπὲρ τῶν προτεθέντων ἐπικρῖναι
σκεμμάτων· χαιρέτω δ' ἕκαστος οἷς ἡδεται.

37. Ταῖς δὲ μεταφοραῖς γειτνιώσιν (ἐπανιτέον
γάρ) αἱ παραβολαὶ καὶ εἰκόνες, ἐκείνῃ μόνον
παρλλάττουσαι . . .

202 r. 38. . . . στοι καὶ αἱ τοιαῦταί· “ εἰ μὴ τὸν ἐγ-
κέφαλον ἐν ταῖς πτέρναις καταπεπατημένον φορεῖτε.”
διόπερ εἰδέναι χρή τὸ μέχρι ποῦ παροριστέον ἕκα-
στον· τὸ γὰρ ἐνίστε περαιτέρω προεκπίπτειν ἀναίρεῖ

^a Quoted in Plato, *Phaedrus*, 264 c, as part of an epitaph said to have been written for Midas.

^b This statue by the great fifth-century sculptor was regarded as a canon of the true proportion. The statement is probably in Cecilius's treatise. • See chapter ii.

has awarded them the crown of victory, guarding it as their inalienable right, and is likely so to preserve it,

So long as the rivers run and the tall trees flourish in green.^a

As to the statement that the faulty Colossus is no better than Polycleitus's spearman,^b there are many obvious answers to that. In art we admire accuracy, in nature grandeur; and it is nature that has given man the power of using words. Also we expect a statue to resemble a man, but in literature, as I said before, we look for something greater than human. However, to come back again to the doctrine with which we began our treatise,^c since the merit of impeccable correctness is, generally speaking, due to art, and the height of excellence, though not sustained, to genius, it is proper that art should always assist Nature. Their co-operation may thus result in perfection. This much had to be said to decide the questions before us. But everyone is welcome to his own taste.

37. To return to metaphors. Closely akin to them are illustration and imagery. The only difference is . . .

[*Two pages of the MS. are here lost.*]

38. . . .^d Laughable also are such things as "If you do not carry your brains trodden down in your heels."^e One must know, then, where to draw the line in each case. The hyperbole is sometimes

^a The mutilated word is assumed to be *καταγέλαστοι*. Longinus has returned to the topics from which he digressed towards the end of chapter xxxii., where the comparison of Plato and Lysias led to the discussion of faultlessness and genius, just concluded. The MS. resumes with the discussion of hyperbole.

^e See Add. Note, p. 254.

τὴν ὑπερβολὴν καὶ τὰ τοιαῦτα ὑπερτεινόμενα χαλᾶται, ἔσθ' ὅτε δὲ καὶ εἰς ὑπεναντιώσεις ἀντι-
 2 περιῖσταται. ὁ γοῦν Ἰσοκράτης οὐκ οἶδ' ὅπως παιδὸς πρᾶγμα ἔπαθεν διὰ τὴν τοῦ πάντα αὐξη-
 τικῶς ἐθέλειν λέγειν φιλοτιμίαν. ἔστι μὲν γὰρ ὑπόθεσις αὐτῷ τοῦ πανηγυρικοῦ λόγου, ὡς ἡ
 Ἀθηναίων πόλις ταῖς εἰς τοὺς Ἑλλήνας εὐερ-
 γεσίαις ὑπερβάλλει τὴν Λακεδαιμονίων, ὁ δ' εὐθύς
 ἐν τῇ εἰσβολῇ ταῦτα τίθησιν. “ἔπειθ' οἱ λόγοι
 τοσαύτην ἔχουσι δύναμιν, ὥσθ' οἷόν τ' εἶναι καὶ τὰ
 μεγάλα ταπεινὰ ποιῆσαι καὶ τοῖς μικροῖς περι-
 θείναι μέγεθος καὶ τὰ παλαιὰ καινῶς εἰπεῖν καὶ
 περὶ τῶν νεωστὶ γεγεννημένων ἀρχαίως διελθεῖν” —
 οὐκοῦν, φησί τις, Ἰσόκρατες, οὕτως μέλλεις καὶ τὰ
 περὶ Λακεδαιμονίων καὶ Ἀθηναίων ἐναλλάττειν;
 σχεδὸν γὰρ τὸ τῶν λόγων ἐγκώμιον ἀπιστίας τῆς
 καθ' αὐτοῦ τοῖς ἀκούουσι παράγγελμα καὶ προοίμιον
 3 ἐξέβηκεν. μήποτ' οὖν ἄρισται τῶν ὑπερβολῶν, ὡς
 καὶ ἐπὶ τῶν σχημάτων προείπομεν, αἱ αὐτὸ τοῦτο
 διαλανθάνουσαι ὅτι εἰσὶν ὑπερβολαί. γίνεται δὲ τὸ
 τοιόνδε, ἐπειδὴν ὑπὸ ἐκπαθείας μεγέθει τινὶ συν-
 εκφωνῶνται περιστάσεως, ὅπερ ὁ Θουκυδίδης ἐπὶ
 τῶν ἐν Σικελίᾳ φθειρομένων ποιεῖ. “οἳ τε γὰρ
 202 v. Συρακούσιοι,” φησὶν, “ἐπικαταβάντες τοὺς ἐν τῷ
 ποταμῷ μάλιστα ἔσφαζον, καὶ τὸ ὕδωρ εὐθύς
 διέφθαρτο, ἀλλ' οὐδὲν ἦσσαν ἐπίνετο ὁμοῦ τῷ
 πηλῷ ἡματωμένον καὶ τοῖς πολλοῖς ἔτι ἦν περι-
 μάχητον.” αἷμα καὶ πηλὸν πινόμενα ὁμῶς εἶναι
 περιμάχητα ἔτι ποιεῖ πιστὸν ἢ τοῦ πάθους ὑπεροχὴ
 καὶ περιστάσις. καὶ τὸ Ἡροδότειον ἐπὶ τῶν ἐν
 4 Θερμοπύλαις ὁμοιον. “ἐν τούτῳ” φησὶν “ἀλεξο-

ruined by overshooting the mark. Overdo the strain and the thing sags, and often produces the opposite effect to that intended. For instance Isocrates fell into unaccountable puerility through his ambition to amplify everything. The theme of his *Panegyric* is that Athens surpasses Sparta in her benefits to Greece. But at the very outset^a he puts this: "Moreover words have such power that they can make great things humble and endue small things with greatness, give a new guise to what is old and describe recent events in the style of long ago"—"Why Isocrates," says, someone, "do you intend by this means to change the rôles of the Spartans and the Athenians?" For his praises of the power of words have all but published a prefatory advertisement to the audience that he himself is not to be believed. Perhaps then, as we said above of figures,^b the best hyperbole is the one which conceals the very fact of its being a hyperbole. And this happens when it is uttered under stress of emotion to suit the circumstances of a great crisis. This is what Thucydides does in speaking of those who perished in Sicily. "For the Syracusans went down and began to slaughter chiefly those in the river. The water was immediately tainted but none the less they kept on drinking it, foul though it was with mud and gore, and most of them were still ready to fight for it."^c That a drink of mud and gore should yet be worth fighting for is made credible only by the height of the emotion which the circumstances arouse. It is the same with Herodotus's description of those who fought at Thermopylae. "On this spot," he says,

^a *Paneg.* § 8.^b See chapter xvii.^c Thuc. vii. 84.

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μένους μαχαίρησιν, ὅσοις αὐτῶν ἔτι ἐτύγγανον
 περιοῦσαι, καὶ χερσὶ καὶ στόμασι κατέχωσαν οἱ
 βάρβαροι.” ἐνταῦθ’, οἷόν ἐστι τὸ καὶ στόμασι
 μάχεσθαι πρὸς ὀπλισμένους καὶ ὁποῖόν τι τὸ
 κατακεχῶσθαι βέλεσιν, ἐρεῖς, πλὴν ὁμοίως ἔχει
 πίστιν· οὐ γὰρ τὸ πρᾶγμα ἔνεκα τῆς ὑπερβολῆς
 παραλαμβάνεσθαι δοκεῖ, ἢ ὑπερβολὴ δ’ εὐλόγως
 5 γεννᾶσθαι πρὸς τοῦ πράγματος. ἔστι γάρ, ὥς
 οὐ διαλείπω λέγων, παντὸς τολμήματος λεκτικῶν
 λύσις καὶ πανάκειά τις τὰ ἐγγὺς ἐκστάσεως ἔργα
 καὶ πάθη. ὅθεν καὶ τὰ κωμικὰ καίτοιγ’ εἰς ἀ-
 πιστίαν ἐκπίπτοντα πιθανὰ διὰ τὸ γελοῖον.

ἀγρὸν ἔσχ’ ἐλάττω γῆν ἔχοντ’ ἐπιστολῆς.

6 καὶ γὰρ ὁ γέλως πάθος ἐν ἡδονῇ. αἱ δ’ ὑπερβολαὶ
 καθάπερ ἐπὶ τὸ μείζον, οὕτως καὶ ἐπὶ τοῦλαττον.
 ἐπειδὴ κοινὸν ἀμφοῖν ἢ ἐπίτασις· καὶ πως ὁ δια-
 συρμὸς ταπεινότητός ἐστιν αὔξεις.

39. Ἡ πέμπτη μοῖρα τῶν συντελουσῶν εἰς τὸ
 ὕψος, ὧν γε ἐν ἀρχῇ προϋθέμεθα, ἔθ’ ἡμῖν λείπεται,
 κράτιστε, ἢ δὴ¹ τῶν λόγων αὐτῶν² ποιά σύνθεσις.
 ὑπὲρ ἧς ἐν δυσὶν ἀποχρώντως ἀποδεδωκότες συν-
 203 γ. τάγμασιν, ὅσα γε τῆς θεωρίας ἦν ἡμῖν ἐφικτά,
 τοσοῦτον ἐξ ἀνάγκης προσθείημεν ἂν εἰς τὴν
 παροῦσαν ὑπόθεσιν, ὥς οὐ μόνον ἐστὶ πειθοῦς
 καὶ ἡδονῆς ἢ ἀρμονία φυσικὸν ἀνθρώποις ἀλλὰ καὶ
 μεγαληγορίας καὶ πάθους θαυμαστόν τι ὄργανον.
 2 οὐ γὰρ αὐλὸς μὲν ἐντίθησιν τινα πάθη τοῖς ἀκρω-
 μένοις καὶ οἷον ἔκφρονας καὶ κορυβαντιασμοῦ
 πλήρεις ἀποτελεῖ, καὶ βάσιν ἐνδούς τινα ρυθμοῦ

¹ δὴ Rohde for διὰ P.

² αὐτῶν Richards for αὕτη P.

^a Herod. vii. 225.

^b Chapter viii.

"while they defended themselves with daggers, such as still had daggers left, and with hands and teeth, they were buried by the barbarians."^a Here you may well ask what is meant by actually "fighting with teeth" against armed men or being "buried" with missiles; yet all the same it carries credence, because Herodotus does not seem to have introduced the incident to justify the hyperbole, but the hyperbole seems the natural outcome of the incident. As I am never tired of saying, to atone for a daring phrase the universal specific is found in actions and feelings that almost carry one away. Thus, too, comic expressions, though they go so far as to be incredible, yet sound convincing because they are laughable:

His field was briefer than a Spartan's letter.

Laughter indeed is an emotion based on pleasure. Hyperbole may tend to belittle as well as to magnify: the common element in both is a strain on the facts. In a sense too satire is an exaggeration of pettiness.

39. Of those factors of sublimity which we specified at the beginning,^b one still remains, good friend—I mean the arrangement of the words themselves in a certain order. On this question I have in two treatises given a sufficient account of such conclusions as I could reach, and for our present purpose I need only add this, that men find in melody^c not only a natural instrument of persuasion and pleasure, but also a marvellous instrument of grandeur and emotion. Does not the flute, for instance, induce certain emotions in those who hear it? Does it not seem to carry them away and fill them with divine frenzy? It sets a particular rhythmic

^a See Additional Note, p. 254.

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πρὸς ταύτην ἀναγκάζει βαίνειν ἐν ῥυθμῷ καὶ
 συνεξομοιοῦσθαι τῷ μέλει τὸν ἀκροατὴν, καὶ
 ἄμουσος ἢ παντάπασι; καὶ νῆ Δία φθόγγοι κιθάρας,
 οὐδὲν ἀπλῶς σημαίνοντες, ταῖς τῶν ἤχων μετα-
 βολαῖς καὶ τῇ πρὸς ἀλλήλους κρούσει καὶ μίξει τῆς
 συμφωνίας θαυμαστὸν ἐπάγουσι πολλάκις, ὥς
 ■ ἐπίστασαι, θέλγητρον (καίτοι ταῦτα εἶδωλα καὶ
 μιμήματα νόθα ἐστὶ πειθοῦς, οὐχὶ τῆς ἀνθρωπείας
 φύσεως, ὥς ἔφην, ἐνεργήματα γνήσια), οὐκ οἴομεθα
 δ' ἄρα τὴν σύνθεσιν, ἀρμονίαν τινὰ οὔσαν λόγων
 ἀνθρώποις ἐμφύτων καὶ τῆς ψυχῆς αὐτῆς, οὐχὶ τῆς
 ἀκοῆς μόνης ἐφαπτομένων, ποικίλας κινοῦσαν
 ἰδέας ὀνομάτων νοήσεων πραγμάτων κάλλους
 εὐμελείας, πάντων ἡμῖν ἐντρόφων καὶ συγγενῶν,
 καὶ ἅμα τῇ μίξει καὶ πολυμορφίᾳ τῶν ἑαυτῆς
 φθόγγων τὸ παρεστὼς τῷ λέγοντι πάθος εἰς τὰς
 ψυχὰς τῶν πέλας παρεισάγουσαν καὶ εἰς μετουσίαν
 αὐτοῦ τοὺς ἀκούοντας αἰεὶ καθιστᾶσαν, τῇ τε τῶν
 λέξεων ἐποικοδομήσει τὰ μεγέθη συναρμόζουσιν,
 δι' αὐτῶν τούτων κηλεῖν τε ὁμοῦ καὶ πρὸς ὄγκον
 τε καὶ ἀξίωμα καὶ ὕψος καὶ πᾶν ὃ ἐν αὐτῇ περι-
 203 v. λαμβάνει καὶ ἡμᾶς ἐκάστοτε συνδιατιθέσθαι, παν-
 τοίως ἡμῶν τῆς διανοίας ἐπικρατοῦσαν; ἀλλ' εἰ
 καὶ μανία τὸ περὶ τῶν οὕτως ὁμολογουμένων δια-
 πορεῖν (ἀποχρῶσα γὰρ ἢ πείρα πίστις), ὑψηλὸν γέ-
 4 που δοκεῖ νόημα καὶ ἔστι τῷ ὄντι θαυμάσιον, ὃ
 τῷ ψηφίσματι ὃ Δημοσθένης ἐπιφέρει "τοῦτο τὸ
 ψήφισμα τὸν τότε τῇ πόλει περιστάντα κίνδυνον
 παρελθεῖν ἐποίησεν ὥσπερ νέφος," ἀλλ' αὐτῆς τῆς

* Dem. *De corona*, 188. The passage follows that
 mentioned in chap. x. (p. 78) in which Demosthenes vividly
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movement and forces them to move in rhythm. The hearer has to conform to the tune, though he may be utterly unmusical. Why, the very tones of the harp, themselves meaningless, by the variety of their sounds and by their mutual pulsation and harmonious blending often exercise, as you know, a marvellous spell. Yet these are only a bastard counterfeit of persuasion, not, as I said above, a genuine activity of human nature. We hold, then, that composition, which is a kind of melody in words—words which are part of man's nature and reach not his ears only but his very soul—stirring as it does myriad ideas of words, thoughts, things, beauty, musical charm, all of which are born and bred in us ; while, moreover, by the blending of its own manifold tones it brings into the hearts of the bystanders the speaker's actual emotion so that all who hear him share in it, and by piling phrase on phrase builds up one majestic whole—we hold, I say, that by these very means it casts a spell on us and always turns *our* thoughts towards what is majestic and dignified and sublime and all else that it embraces, winning a complete mastery over our minds. Now it may indeed seem lunacy to raise any question on matters of such agreement, since experience is a sufficient test, yet surely the idea which Demosthenes attaches to his decree strikes one as sublime and truly marvellous : “This decree made the peril at that time encompassing the country pass away like as a cloud.” ^a

describes the alarm caused by Philip's capture of Elateia in 339 B.C. The decree, passed on Demosthenes' motion, provided for naval and military action against Philip and, more important still, for reconciliation with Thebes. Demosthenes served on the embassy to Thebes, and an alliance was made, and a joint army formed.

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διανοίας οὐκ ἔλαττον τῇ ἀρμονίᾳ πεφώνηται. ὅλον τε γὰρ ἐπὶ τῶν δακτυλικῶν εἴρηται ῥυθμῶν, εὐγενέστατοι δ' οὗτοι καὶ μεγεθοποιοί, διὸ καὶ τὸ ἡρώων ἴσμεν κάλλιστον μέτρον συνιστᾶσι. [τό τε] ἐπέτιογε ἐκ τῆς ἰδίας αὐτὸ χώρας μετὰθες ὅποι δὴ ἐθέλεις “τοῦτο τὸ ψήφισμα ὥσπερ νέφος ἐποίησε τὸν τότε κίνδυνον παρελθεῖν,” ἢ νῆ Δία μίαν ἀπόκοψον συλλαβὴν μόνον “ἐποίησε παρελθεῖν ὡς νέφος,” καὶ εἴση, πόσον ἡ ἀρμονία τῷ ὕψει συνηχεῖ. αὐτὸ γὰρ τὸ “ὥσπερ νέφος” ἐπὶ μακροῦ τοῦ πρώτου ῥυθμοῦ βέβηκε, τέτρασι καταμετρούμενου χρόνοις. ἐξαιρεθείσης δὲ τῆς μιᾶς συλλαβῆς “ὡς νέφος” εὐθύς ἀκρωτηριάζει τῇ συγκοπῇ τὸ μέγεθος, ὡς ἔμπαλιν, ἐὰν ἐπεκτείνης “παρελθεῖν ἐποίησεν ὥσπερ εἰ νέφος,” τὸ αὐτὸ σημαίνει, οὐ τὸ αὐτὸ δὲ ἔτι προσπίπτει, ὅτι τῷ μήκει τῶν ἄκρων χρόνων συνεκλύεται καὶ διαχαλᾶται τὸ ὕψος τὸ ἀπότομον.

40. Ἐν δὲ τοῖς μάλιστα μεγεθοποιεῖ τὰ λεγόμενα, καθάπερ τὰ σώματα ἢ τῶν μελῶν ἐπισύνθεσις, ὧν ἐν μὲν οὐδὲν τμηθὲν ἀφ' ἐτέρου καθ' ἑαυτὸ ἀξιόλογον ἔχει, πάντα δὲ μετ' ἀλλήλων ἐκ-
 204r. πληροῖ τέλειον σύστημα. οὕτως τὰ μεγάλα, σκε-
 δασθέντα μὲν ἀπ' ἀλλήλων, ἄλλοσ' ἄλλη ἅμα ἑαυτοῖς συνδιαφορεῖ καὶ τὸ ὕψος, σωματοποιούμενα δὲ τῇ κοινωνίᾳ καὶ ἔτι δεσμῷ τῆς ἀρμονίας περι-

• If the second syllable of ἐποίησεν is taken as long, there are two dactyls in the sentence, τοῦτο τὸ at the beginning and ὥσπερ νέφος at the end. Longinus seems to regard the rhythmical effect as dependent upon the position of these. But he goes on to say that the effect of the last two words is

But its ring is due no less to the melody than to the thought. Its delivery rests wholly on the dactyls, which are the noblest of rhythms and make for grandeur—and that is why the most beautiful of all known metres, the heroic, is composed of dactyls.^a For to be sure if you transfer it ^b anywhere you like from its proper place—τοῦτο τὸ ψήφισμα ὥσπερ νέφος ἐποίησε τὸν τότε κίνδυνον παρελθεῖν—or indeed if you only cut off a single syllable—ἐποίησε παρελθεῖν ὡς νέφος—you will realize how truly the melody chimes in with the sublimity. Indeed the actual effect of ὥσπερ νέφος depends on the first “foot,” being a long one, equivalent to four beats. Cut out the one syllable—ὡς νέφος—the curtailment at once mutilates the grandeur. So again if you lengthen it—παρελθεῖν ἐποίησεν ὥσπερ εἰ νέφος—the meaning is the same, but it does not strike the same upon the ear, because the sheer sublimity loses its solidity and tension by lengthening out the concluding beats.

40. Nothing is of greater service in giving grandeur to such passages than the composition^c of the various members. It is the same with the human body. None of the members has any value by itself apart from the others, yet one with another they all constitute a perfect organism. Similarly if these effects of grandeur are separated, the sublimity is scattered with them to the winds: but if they are united into a single system and embraced

due to the fact that ὥσπερ is a spondee, two long syllables, equivalent to four short syllables or four metrical beats.

^b “It” seems to refer to the concluding dactyl to which Longinus attaches special importance. Or perhaps τέλος is omitted after τό τε. The sense would be the same.

^c i.e. the way they are put together, the anatomy of the sentence.

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κλειόμενα, αὐτῷ τῷ κύκλῳ φωνήεντα γίνεται· καὶ σχεδὸν ἐν ταῖς περιόδοις ἔρανος ἐστὶ πλῆθους τὰ μεγέθη. ἀλλὰ μὴν ὅτι γε πολλοὶ καὶ συγγραφέων καὶ ποιητῶν οὐκ ὄντες ὑψηλοὶ φύσει, μήποτε δὲ καὶ ἀμεγέθεις, ὅμως κοινοῖς καὶ δημώδεσι τοῖς ὀνόμασι καὶ οὐδὲν ἐπαγομένοις περιττὸν ὡς τὰ πολλὰ συγχρώμενοι, διὰ μόνου τοῦ συνθεῖναι καὶ ἀρμόσαι ταῦτα δ' ὅμως ὄγκον καὶ διάστημα καὶ τὸ μὴ ταπεινοὶ δοκεῖν εἶναι περιεβάλοντο, καθάπερ ἄλλοι τε πολλοὶ καὶ Φίλιστος, Ἀριστοφάνης ἐν τισιν, ἐν τοῖς πλείστοις Εὐριπίδης, ἱκανῶς ἡμῖν δεδήλωται. ■ μετὰ γέ τοι τὴν τεκνοκτονίαν Ἑρακλῆς φησι

γέμω κακῶν δὴ κοῦκέτ' ἔσθ' ὅποι τεθῆ.

σφόδρα δημῶδες τὸ λεγόμενον, ἀλλὰ γέγονεν ὑψηλὸν τῇ πλάσει ἀναλογοῦν· εἰ δ' ἄλλως αὐτὸ συναρμόσεις, φανήσεται σοι, διότι τῆς συνθέσεως ποιητῆς ὁ Εὐριπίδης μᾶλλον ἐστὶν ἢ τοῦ νοῦ. ἐπὶ 4 δὲ τῆς συρομένης ὑπὸ τοῦ ταύρου Δίρκης,

εἰ δέ που τύχοι
πέριξ ἐλίξας, εἶλκε <πάνθ'> ὁμοῦ λαβὼν
γυναιῖκα πέτρᾳ δρυὶν μεταλλάσσων αἰεί,

ἔστι μὲν γενναῖον καὶ τὸ λῆμμα, ἀδρότερον δὲ

* A Sicilian historian (fourth century) and an imitator of Thucydides.

^b *Her. Fur.* 1245.

^c The sense is doubtful. He seems to mean that commonplace phrases gain grandeur from their position in the whole passage. A modern critic has said the same about the line, "It all comes to the same thing in the end," in Browning's "Any Wife to Any Husband." A common phrase becomes in that setting fine.

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moreover by the bonds of rhythm, then by being merely rounded into a period they gain a living voice. In a period, one might say, the grandeur comes from a multitude of contributors. We have indeed abundantly shown that many writers both in prose and poetry, who are not by nature sublime, perhaps even the very opposite, while using for the most part current vulgar language, which suggests nothing out of the common, yet by the mere force of composition and verbal carpentry have achieved dignity and distinction and an effect of grandeur; Philistus,^a for instance, among many others, Aristophanes occasionally, Euripides almost always. After the slaughter of his children Heracles says:

I am stowed full with woes and have no room for more.^b

The phrase is indubitably vulgar, yet becomes sublime by being apt to the setting.^c If you put the passage together in any other way, you will realize that Euripides is a poet rather in virtue of his composition than his ideas. Speaking of Dirce being torn away by the bull, he says,

And wheresoe'er he chanced
To wheel around, he seized and haled at once
Woman or rock or oak, now this, now that.^d

The idea itself is a fine one, but it gains additional

^a From the lost *Antiope*. Loved by Jupiter, Antiope bore two sons, Amphion and Zethus. Later she fell into the clutches of her uncle Lycus, king of Thebes, and his wife Dirce, who condemned her to be dragged to death by a bull. Antiope's sons, entrusted with this execution, discovered that she was their mother, so they killed Lycus and tied Dirce by her hair to the bull. In this passage the bull is dealing with Dirce.

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γέγονε τῷ τὴν ἁρμονίαν μὴ κατεσπεῦσθαι μηδ' οἶον ἐν ἀποκυλίσματι φέρεσθαι, ἀλλὰ στηριγμούς τε ἔχειν πρὸς ἄλληλα τὰ ὀνόματα καὶ ἐξερείσματα

204 v τῶν χρόνων πρὸς ἑδραῖον διαβεβηκότα μέγεθος.

41. Μικροποιοῦν δ' οὐδὲν οὕτως ἐν τοῖς ὑψηλοῖς ὡς ῥυθμὸς κεκλασμένος λόγων καὶ σεσοβημένος, οἶον δὴ πυρρίχιοι καὶ τροχαῖοι καὶ διχόρειοι, τέλεον εἰς ὀρχηστικὸν συνεκπίπτοντες. εὐθὺς γὰρ πάντα φαίνεται τὰ κατάρρυθμα κομψὰ καὶ μικροχαρῇ καὶ ἀπαθέστατα διὰ τῆς ὁμοειδεῖας ἐπι-
2 πολάζοντα· καὶ ἔτι τούτων τὸ χεῖριστον ὅτι, ὥσπερ τὰ ᾠδάρια τοὺς ἀκροατὰς ἀπὸ τοῦ πράγματος ἀφέλκει καὶ ἐφ' αὐτὰ βιάζεται, οὕτως καὶ τὰ κατερρυθμισμένα τῶν λεγομένων οὐ τὸ τοῦ λόγου πάθος ἐνδίδωσι τοῖς ἀκούουσι, τὸ δὲ τοῦ ῥυθμοῦ, ὡς ἐνίοτε προειδότας τὰς ὀφειλομένας καταλήξεις αὐτοὺς ὑποκρούειν τοῖς λέγουσι καὶ φθάνοντας ὡς ἐν χορῷ τινι προαποδιδόναι τὴν βᾶσιν. ὁμοίως δὲ
3 ἀμεγέθη καὶ τὰ λίαν συγκείμενα καὶ εἰς μικρὰ καὶ βραχυσύλλαβα συγκεκομμένα καὶ ὥσανεὶ γόμφοις τισὶν ἐπαλλήλοις κατ' ἐγκοπὰς καὶ σκληρότητας ἐπισυνδεδεμένα.

42. Ἐπι γε μὴν ὕψους μειωτικὸν καὶ ἡ ἄγαν τῆς φράσεως συγκοπή· πηροῖ γὰρ τὸ μέγεθος, ὅταν εἰς λίαν συνάγῃται βραχύ· ἀκουέσθω δὲ νῦν μὴ τὰ [οὐ] δεόντως¹ συνεστραμμένα, ἀλλ' ὅσα ἄντικρυς μικρὰ

¹ τὰ δεόντως Manutius for τὰ οὐ δεόντως P.

* He is referring probably to the clash of consonants which gives emphasis by delaying pronunciation, thus producing an "austere" effect. The words cannot be run

force from the fact that the rhythm is not hurried along as if it ran on rollers, but the words offer resistance to each other^a and derive support from the pauses, planting themselves in an attitude of stable grandeur.

41. Nothing demeans an elevated passage so much as a weak and agitated rhythm, pyrrhics (˘), for instance, and trochees (˘˘), and dichorees (˘˘˘), which fall into sheer dance-music. For all over-rhythmical passages at once become merely pretty and cheap; the effect of the monotonous jingle is superficial and stirs no emotion. Moreover, the worst of it is that, just as lyrics^b divert the attention of the audience from the action and forcibly claim it for themselves, so, too, over-rhythmical prose gives the audience the effect not of the words but of the rhythm. Thus they sometimes foresee the due ending for themselves and keep time with their feet, anticipating the speaker and setting the step as if it were a dance. Equally deficient in grandeur are those passages which are too close-packed and concise, broken up into tiny fragments and short syllables. They give the impression of being roughly dovetailed together with close-set pins.^c

42. Extreme conciseness again has a lowering effect. The grandeur is mutilated by being too closely compressed. You must understand here not proper compression, but absolutely short sentences, together: each resists the other and claims full room, as it were, with straddled legs (διαβεβηκότα).

^b On the stage.

^c He seems to mean that the pauses do not come at the proper places to give the sentence an organic unity: it is like a piece of carpentry not properly jointed but roughly hammered together with a clumsy crowd of nails.

καὶ κατακεκερματισμένα· συγκοπὴ μὲν γὰρ κολούει
 2 τὸν νοῦν, συντομία δ' ἐπ' εὐθύ. δῆλον δ' ὡς ἔμπαλιν
 τὰ ἐκτάδην ἀπόψυχα, ἅτε παρ'¹ ἄκαιρον μῆκος
 ἀναχαλόμενα.

43. Δεινὴ δ' αἰσχῦναι τὰ μεγέθη καὶ ἡ μικρότης
 τῶν ὀνομάτων. παρὰ γοῦν τῷ Ἡροδότῳ κατὰ μὲν
 205 r. τὰ λήμματα δαιμονίως ὁ χειμὼν πέφρασται, τινὰ
 δὲ νῆ Δία περιέχει τῆς ὕλης ἀδοξότερα, καὶ τοῦτο
 μὲν ἴσως “ ζεσάσης δὲ τῆς θαλάσσης,” ὡς τὸ “ ζε-
 σάσης” πολὺ τὸ ὕψος περισπᾶ, διὰ τὸ κακόστομον,
 ἀλλ' “ ὁ ἄνεμος” φησὶν “ ἐκοπίασεν,” καὶ “ τοὺς
 περὶ τὸ ναυάγιον δρασσομένους ἐξεδέχετο τέλος ἄ-
 χαρι.” ἄσεμνον γὰρ τὸ κοπιάσαι ἰδιωτικὸν <ὄν>
 τὸ δ' ἀχάριστον τηλικούτου πάθους ἀνοικειον.
 2 ὁμοίως καὶ ὁ Θεόπομπος ὑπερφυῶς σκευάσας
 τὴν τοῦ Πέρσου κατάβασιν ἐπ' Αἴγυπτον ὀνο-
 ματίοις τισὶ τὰ ὅλα διέβαλεν. “ ποία γὰρ πόλις ἢ
 ποῖον ἔθνος τῶν κατὰ τὴν Ἀσίαν οὐκ ἐπρεσβεύετο
 πρὸς βασιλέα; τί δὲ τῶν ἐκ τῆς γῆς γεννωμένων
 ἢ τῶν κατὰ τέχνην ἐπιτελουμένων καλῶν ἢ τιμίων
 οὐκ ἐκομίσθη δῶρον ὡς αὐτόν; οὐ πολλαὶ μὲν
 καὶ πολυτελεῖς στρωμαὶ καὶ χλανίδες, τὰ μὲν
 ἀλουργῇ, τὰ δὲ ποικιλτά, τὰ δὲ λευκά, πολλαὶ δὲ
 σκηναὶ χρυσαῖ κατεσκευασμένααι πᾶσι τοῖς χρη-
 σίμοις, πολλαὶ δὲ καὶ ξυστίδες καὶ κλῖναι πολυ-
 τελεῖς; ἔτι δὲ καὶ κοῖλος ἄργυρος καὶ χρυσὸς
 ἀπειργασμένος καὶ ἐκπώματα καὶ κρατῆρες, ὧν
 τοὺς μὲν λιθοκολλήτους, τοὺς δ' ἄλλως ἀκριβῶς
 καὶ πολυτελῶς εἶδες ἂν ἐκπεπονημένους. πρὸς δὲ

¹ ἅτε παρ' Τουρ for τὰ γὰρ P: ἀναχαλόμενα Τουρ for
 ἀνακαλούμενα P.

the small change of literature. For extreme conciseness cripples the sense : true brevity goes straight to the point. Conversely, it is plain that prolix passages are lifeless ; their undue length makes them drag.

43. The use of trivial words has a terribly debasing effect on a grand passage. The storm, for instance, in Herodotus is, as far as the ideas go, wonderfully described, but it includes certain things which are, Heaven knows, beneath the dignity of the subject. One might instance perhaps " the sea seething " : ^a the word " seething " is so cacophonous that it takes off a great deal of the sublimity. But he does worse. " The wind," he says, " flagged," ^b and " For those who were clinging to the wreck there awaited an unpleasing end." ^c " Flagged " is too colloquial a word to be dignified, and " unpleasing " ill befits so terrible a disaster. Similarly Theopompus, after fitting out the Persian king's descent into Egypt in the most marvellous manner, discredited the whole description by the use of some paltry words. " For what city or what people of those in Asia did not send envoys to the king ? What was there of beauty or of value whether born of the earth or perfected by art that was not brought as an offering to him ? Were there not many costly coverlets and cloaks, some purple, some variegated, some white ; many pavilions of gold furnished with all things needful, many robes of state and costly couches ? Then, moreover, there was plate of beaten silver and wrought gold, cups, and bowls, some of which you might have seen studded with jewels and others embellished by some other means both cunning and costly. Besides these there were

^a vii. 188.

^b vii. 191.

^c viii. 13.

τούτοις ἀναρίθμητοι μὲν ὄπλων μυριάδες τῶν μὲν Ἑλληνικῶν, τῶν δὲ βαρβαρικῶν, ὑπερβάλλοντα δὲ τὸ πλῆθος ὑποζύγια καὶ πρὸς κατακοπὴν ἱερεῖα σιτευτά, καὶ πολλοὶ μὲν ἀρτυμάτων μέδιμνοι, πολλοὶ δὲ οἱ θύλακοι καὶ σάκκοι καὶ χύτραι βολ-
 205 γων¹ καὶ τῶν ἄλλων ἀπάντων χρησίμων· τοσαῦτα δὲ κρέα τεταριχευμένα παντοδαπῶν ἱερείων, ὥς σωροὺς αὐτῶν γενέσθαι τηλικούτους, ὥστε τοὺς προσιόντας πόρρωθεν ὑπολαμβάνειν ὄχθους εἶναι
 3 καὶ λόφους ἀντωθουμένους.” ἐκ τῶν ὑψηλοτέρων εἰς τὰ ταπεινότερα ἀποδιδράσκει, δέον ποιήσασθαι τὴν αὐξήσιν ἔμπαλιν· ἀλλὰ τῇ θαυμαστῇ τῆς ὅλης παρασκευῆς ἀγγελίᾳ παραμίζας τοὺς θυλάκους καὶ τὰ ἀρτύματα καὶ τὰ σακκία μαγειρείου τινὰ φαντασίαν ἐποίησεν. ὥσπερ γὰρ εἴ τις ἐπ’ αὐτῶν ἐκείνων τῶν προκοσμημάτων μεταξὺ τῶν χρυσίων καὶ λιθοκολλήτων κρατήρων καὶ ἀργύρου κοίλου σκηνῶν τε ὀλοχρύσων καὶ ἐκπωμάτων φέρων μέσα ἔθηκεν θυλάκια καὶ σακκία ἀπρεπὲς ἂν ᾦν τῇ προσόψει τὸ ἔργον, οὕτω καὶ τῆς ἐρμηνείας τὰ τοιαῦτα ὀνόματα αἵσχη καὶ οἰονεῖ στίγματα
 4 καθίσταται παρὰ καιρὸν ἐγκαταταττόμενα. παρ-
 ἔκειτο δ’ ὥς ὀλοσχερῶς ἐπελθεῖν καὶ οὐς ὄχθους λέγει συμβεβλήσθαι καὶ περὶ τῆς ἄλλης παρασκευῆς οὕτως ἀλλάξας εἰπεῖν καμήλους καὶ πλῆθος ὑποζυγίων φορταγωγούντων πάντα τὰ πρὸς τρυφήν καὶ ἀπόλαυσιν τραπεζῶν χορηγήματα, ἣ σωροὺς ὀνομάσαι παντοίων σπερμάτων καὶ τῶν ἅπερ διαφέρει πρὸς ὀψοποιῖας καὶ ἡδυπαθείας, ἣ εἴπερ πάντως ἐβούλετο αὐτὰ καὶ ῥητῶς² θεῖναι, καὶ ὅσα τραπεζοκόμων εἰπεῖν καὶ ὀψοποιῶν ἡδύσματα. οὐ
 5 γὰρ δεῖ καταντᾶν ἐν τοῖς ὕψεσιν εἰς τὰ ῥυπαρὰ
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countless myriads of weapons, some Greek, some barbarian ; baggage animals beyond number, and victims fatted for slaughter ; many bushels of spice, and many the bags and sacks and pots of edible roots and of all other things needful ; and such a store of salted meat of every kind that it lay in heaps so large that those who approached from a distance took them for mounds and hills confronting them." He runs away from the sublime to the trivial, where he needs rather a crescendo. As it is, by introducing bags and spices and sacks in the middle of his wonderful description of the whole equipage he has almost given the effect of a cook-shop. Suppose that in all this elaborate show someone had brought bags and sacks and set them in the middle of the gold and jewelled bowls, the beaten silver, the pavilions of solid gold and the drinking-cups—that would have presented an unseemly sight. In the same way the untimely introduction of such words as these disfigures the description, brands it, so to speak, with infamy. He might have given a comprehensive description both of what he calls the heaped-up mounds and of the rest of the equipage by altering his description thus, "camels and a multitude of baggage animals laden with all that serves the luxury and pleasure of the table" : or he might have called them "heaps of every kind of grain and of all known aids to cookery and good living" : or, if he must at all hazards be explicit "all the dainties known to caterers and cooks." One ought not in elevated passages to have recourse to

¹ χύτραι βολβῶν Toup for χάρται βυβλίων P.

² αὐτὰ καὶ ῥητῶς Richards for αὐτάρκη οὕτως P.

206 Γ. καὶ ἐξυβρισμένα, ἂν μὴ σφόδρα ὑπό τινος ἀνάγκης
 συνδιωκώμεθα, ἀλλὰ τῶν πραγμάτων πρέποι ἂν
 καὶ τὰς φωνὰς ἔχειν ἀξίας καὶ μιμείσθαι τὴν δημι-
 ουργήσασαν φύσιν τὸν ἄνθρωπον, ἥτις ἐν ἡμῖν τὰ
 μέρη τὰ ἀπόρρητα οὐκ ἔθηκεν ἐν προσώπῳ οὐδὲ
 τὰ τοῦ παντὸς ὄγκου περιηθήματα, ἀπεκρύψατο δὲ
 ὡς ἐνῆν καὶ κατὰ τὸν Ξενοφῶντα τοὺς τούτων
 ὅτι πορρωτάτῳ ὀχετοὺς ἀπέστρεψεν, οὐδαμῇ κατ-
 6 αἰσχύνασα τὸ τοῦ ὅλου ζῶου κάλλος. ἀλλὰ γὰρ
 οὐκ ἐπ' εἰδους ἐπείγει τὰ μικροποιὰ διαριθμεῖν·
 προϋποδεδειγμένων γὰρ τῶν ὅσα εὐγενεῖς καὶ
 ὑψηλοὺς ἐργάζεται τοὺς λόγους, δῆλον ὡς τὰ
 ἐναντία τούτων ταπεινοὺς ποιήσει κατὰ τὸ πλεῖστον
 καὶ ἀσχήμονας.

44. Ἐκεῖνο μέντοι λοιπὸν (ἐνεκα τῆς σῆς
 χρηστομαθείας οὐκ ὀκνήσομεν ἐπιπροσθεῖναι) δια-
 σαφῆσαι, Τερεντιανὲ φίλτατε, ὅπερ ἐζήτησέ τις
 τῶν φιλοσόφων πρὸς <ἐμὲ> ἑναγχος, “θαυμά μ'
 ἔχει,” λέγων, “ὡς ἀμέλει καὶ ἐτέρους πολλούς,
 πῶς ποτε κατὰ τὸν ἡμέτερον αἰῶνα πιθανὰ μὲν ἐπ'
 ἄκρον καὶ πολιτικά, δριμεῖαί τε καὶ ἐντρεχεῖς, καὶ
 μάλιστα πρὸς ἡδονὰς λόγων εὐφοροὶ, ὑψηλαὶ δὲ
 λίαν καὶ ὑπερμεγέθεις, πλὴν εἰ μή τι σπάνιον, οὐκέτι
 γεννῶνται φύσεις. τοσαύτη λόγων κοσμική τις
 2 ἐπέχει τὸν βίον ἀφορία. ἢ νῆ Δί'” ἔφη “πιστευ-
 τέον ἐκείνῳ τῷ θρυλουμένῳ, ὡς ἡ δημοκρατία τῶν
 μεγάλων ἀγαθὴ τιθηνός, ἢ μόνῃ σχεδὸν καὶ συν-
 ήκμασαν οἱ περὶ λόγους δεινοὶ καὶ συναπέθανον;
 θρέψαι τε γάρ, φασίν, ἱκανὴ τὰ φρονήματα τῶν
 206 V. μεγαλοφρόνων ἢ ἐλευθερία καὶ ἐπελπίσαι καὶ ἅμα

what is sordid and contemptible, except under pressure of extreme necessity, but the proper course is to suit the words to the dignity of the subject and thus imitate Nature, the artist that created man. Nature did not place in full view our dishonourable parts nor the drains that purge our whole frame, but as far as possible concealed them and, as Xenophon says,^a thrust their channels into the furthest background, for fear of spoiling the beauty of the whole figure.

There is, however, no immediate need for enumerating and classifying all the factors of mean style. As we have already laid down all the qualities that make our utterance noble and sublime, it obviously follows that the opposite of these will generally make it trivial and ungainly.

44. One problem now remains for solution, my dear Terentianus, and knowing your love of learning I will not hesitate to append it—a problem which a certain philosopher recently put to me. “It surprises me,” he said, “as it doubtless surprises many others too, how it is that in this age of ours we find natures that are supremely persuasive and suited for public life, shrewd and versatile and especially rich in literary charm, yet really sublime and transcendent natures are no longer, or only very rarely, now produced. Such a world-wide dearth of literature besets our times. Are we really to believe the hackneyed view that democracy is the kindly nurse of genius and that—speaking generally—the great men of letters flourished only with democracy and perished with it? Freedom, they say, has the power to foster noble minds

^a *Mem.* i. 4. 6.

DIONYSIUS OR LONGINUS

διελθεῖν τὸ πρόθυμον τῆς πρὸς ἀλλήλους ἔριδος καὶ
 3 τῆς περὶ τὰ πρωτεῖα φιλοτιμίας. ἔτι γε μὴν διὰ
 τὰ προκείμενα ἐν ταῖς πολιτείαις ἔπαθλα ἐκάστοτε
 τὰ ψυχικὰ προτερήματα τῶν ῥητόρων μελετώμενα
 ἀκονᾶται καὶ οἷον ἐκτρίβεται καὶ τοῖς πράγμασι
 κατὰ τὸ εἶκος ἐλεύθερα συνεκλάμπει. οἱ δὲ νῦν
 εἰοίκαμεν" ἔφη "παιδομαθεῖς εἶναι δουλείας δι-
 καίας, τοῖς αὐτῆς ἔθεσι καὶ ἐπιτηδεύμασιν ἐξ
 ἀπαλῶν ἔτι φρονημάτων μόνον οὐκ ἐνεσπαργανω-
 μένοι καὶ ἄγευστοι καλλίστου καὶ γονιμωτάτου
 λόγων νόματος, τὴν ἐλευθερίαν" ἔφη "λέγω,
 διόπερ οὐδὲν ὅτι μὴ κόλακες ἐκβαίνομεν μεγαλο-
 4 φυεῖς." διὰ τοῦτο τὰς μὲν ἄλλας ἔξεις καὶ εἰς
 οἰκέτας πίπτειν ἔφασκεν, δοῦλον δὲ μηδένα γίνεσθαι
 ῥήτορα· εὐθὺς γὰρ ἀναζεῖν τὸ ἀπαρρησίαστον καὶ
 οἷον ἔμφρουρον ὑπὸ συνηθείας αἰεὶ κεκονδυλισμένου¹.
 5 "ἦμισυ γάρ τ' ἀρετῆς" κατὰ τὸν Ὅμηρον "ἀπο-
 αίνυται δούλιον ἡμαρ." "ὥσπερ οὖν, εἴ γε" φησί
 "τοῦτο πιστόν ἐστιν <ὁ> ἀκούω, τὰ γλωττόκομα,
 ἐν οἷς οἱ πυγμαῖοι, καλούμενοι δὲ νᾶνοι, τρέφονται,
 οὐ μόνον κωλύει τῶν ἐγκεκλεισμένων τὰς αὐξήσεις
 ἀλλὰ καὶ συναραιοῖ² διὰ τον περικείμενον τοῖς σώμασι
 δεσμόν, οὕτως ἅπασαν δουλείαν, καὶ ἥ δικαιοσύνη,
 ψυχῆς γλωττόκομον καὶ κοινὸν ἂν τις ἀποφάναιτο
 6 δεσμωτήριον." ἐγὼ μέντοι γε ὑπολαμβάνων "ῥά-
 διον," ἔφην "ὦ βέλτιστε, καὶ ἴδιον ἀνθρώπου τὸ
 καταμέμφεσθαι τὰ αἰεὶ παρόντα· ὅρα δέ, μή ποτε
 οὐχ ἢ τῆς οἰκουμένης εἰρήνη διαφθείρει τὰς μεγά-
 207 γ. λας φύσεις, πολὺ δὲ μᾶλλον ὁ κατέχων ἡμῶν τὰς

¹ P has κεκονδυλισμένον.

² συναραιοῖ Schmidt for συνάροι P.

and to fill it with high hopes, and with freedom there spreads the spirit of mutual rivalry and eager competition for the foremost place. Moreover, thanks to the prizes which a republic offers, an orator's intellectual gifts are whetted by practice, burnished, so to speak, by friction, and share, as is only natural, the light of freedom which illuminates the state. But in these days we seem to be schooled from childhood in an equitable slavery, swaddled, I might say, from the tender infancy of our minds in servile ways and practices. We never drink from the fairest and most fertile source of literature, which is freedom, and therefore we come to show a genius for nothing but flattery." This is the reason, he alleged, that, while all other faculties are granted even to slaves, no slave ever becomes an orator. For his fear of candour ^a promptly bubbles to the surface and the dungeoned air of one ever accustomed to the cudgel. As Homer says: "Surely half of our manhood is reft by the day of enslavement." ^b "And so," my friend adds, "if what I hear is true that not only do the cages in which they keep the pygmies or dwarfs, as they are called, stunt the growth of their prisoners, but their bodies even shrink in close confinement, on the same principle all slavery, however equitable it may be, might well be described as a cage for the human soul, a common prison." However I took him up and said, "It is easy, my good friend, and it is characteristic of human nature always to find fault with things as they are at the moment. But consider. Perhaps it is not the world's peace that corrupts great natures but much

^a The lack of free-speech (*παρηγορία*) seemed to the ancients the greatest evil of slavery.

^b *Od.* xvii. 322.

ἐπιθυμίας ἀπεριόριστος οὕτοσὶ πόλεμος καὶ νῆ
 Δία πρὸς τούτῳ τὰ φρουροῦντα τὸν νῦν βίον καὶ
 κατ' ἄκρας ἄγοντα καὶ φέροντα ταυτὶ πάθη. ἡ γὰρ
 φιλοχρηματία, πρὸς ἣν ἅπαντες ἀπλήστως ἤδη
 νοσοῦμεν, καὶ ἡ φιληδονία δουλαγωγούσι, μᾶλλον
 δέ, ὥς ἂν εἴποι τις, καταβυθίζουσιν αὐτάνδρους
 ἤδη τοὺς βίους· φιλαργυρία μὲν νόσημα μικρο-
 7 ποιόν, φιληδονία δ' ἀγεννέστατον. οὐ δὲ ἔχω
 λογιζόμενος εὐρεῖν, ὥς οἶόν τε πλοῦτον ἀόριστον
 ἐκτιμήσαντας, τὸ δ' ἀληθέστερον εἰπεῖν, ἐκθειάσαν-
 τας τὰ συμφυῇ τούτῳ κακὰ εἰς τὰς ψυχὰς ἡμῶν
 ἐπεισιόντα μὴ παραδέχεσθαι. ἀκολουθεῖ γὰρ τῷ
 ἀμέτρῳ πλούτῳ καὶ ἀκολάστῳ συνημμένη καὶ ἴσα,
 φασί, βαίνουσα πολυτέλεια καὶ ἅμα ἀνοίγοντος
 ἐκείνου τῶν πόλεων καὶ οἰκῶν τὰς εἰσόδους εὐθὺς¹
 ἐμβαίνει καὶ συνοικίζεται. χρονίσαντα δὲ ταῦτα
 ἐν τοῖς βίοις νεοττοποιεῖται κατὰ τοὺς σοφοὺς καὶ
 ταχέως γεγόμενα περὶ τεκνοποιῶν ἀλαζόνειάν τε
 γεννῶσι καὶ τῦφον καὶ τρυφήν, οὐ νόθα ἑαυτῶν
 γεννήματα ἀλλὰ καὶ πάννυ γνήσια. ἔαν δὲ καὶ
 τούτους τις τοῦ πλούτου τοὺς ἐκγόνους εἰς ἡλικίαν
 ἐλθεῖν ἐάσῃ, ταχέως δεσπότης ταῖς ψυχαῖς ἐν-
 τίκτουςιν ἀπαραιτήτους, ὕβριν καὶ παρανομίαν καὶ
 8 ἀναισχυντίαν. ταῦτα γὰρ οὕτως ἀνάγκη γίνεσθαι
 καὶ μηκέτι τοὺς ἀνθρώπους ἀναβλέπειν μηδὲ πέρα²
 φήμης εἶναί τινα λόγον, ἀλλὰ τοιούτων ἐν κύκλῳ
 207 v. τελεσιουργεῖσθαι κατ' ὀλίγον τὴν τῶν βίων δια-
 φθοράν, φθίνειν δὲ καὶ καταμαραίνεσθαι τὰ ψυχικὰ
 μεγέθη καὶ ἄζηλα γίνεσθαι, ἥνικα τὰ θνητὰ ἑαυ-
 τῶν μέρη καὶ δαπανητὰ³ ἐκθαυμάζοιεν, παρέντες

¹ εὐθὺς Mathews for εἰς ἄς P.

² μηδὲ πέρα Manutius for μηδ' ἔτερα P.

rather this endless warfare which besets our hearts, yes, and the passions that garrison our lives in these days and make utter havoc of them. It is the love of money, that insatiable sickness from which we all now suffer, and the love of pleasure that enslave us, or rather, one might say, sink our lives, soul and all, into the depths; for love of gold is a withering sickness, and love of pleasure utterly ignoble. Indeed, I cannot discover on consideration how, if we value boundless wealth, or to speak more truly, make a god of it, we can possibly keep our natures free from its evil parasites. In close company with vast and unconscionable Wealth there follows, "step for step," as they say, Extravagance: and no sooner has the one opened the gates of cities or houses, than the other comes and makes a home there too. And when they have spent some time in our lives, philosophers tell us, they build a nest there and promptly set about begetting children; these are Swagger and Conceit and Luxury, no bastards but their true-born issue. And if these offspring of wealth are allowed to grow to maturity, they soon breed in our hearts inexorable tyrants, Insolence and Disorder and Shamelessness. This must inevitably happen, and men no longer then look upwards nor take any further thought for their good name. And what is the end of this process? Step by step the ruin of their lives is completed, their greatness of soul wastes away from inanition and is no longer their ideal, since they value that part of them which is mortal and consumes away, and neglect the development of their immortal

³ καὶ δαπανητὰ Rothstein for καπανητα P.

- 9 αὖξιν τὰ θάνατα. οὐ γὰρ ἐπὶ κρίσει μὲν τις δεκά-
σθεις οὐκ ἂν ἔτι τῶν δικαίων καὶ καλῶν ἐλεύθερος
καὶ ὑγιῆς ἂν κριτῆς γένοιτο (ἀνάγκη γὰρ τῷ δωρο-
δόκῳ τὰ οἰκεῖα μὲν φαίνεσθαι καλὰ καὶ δίκαια),
ὅπου δὲ ἡμῶν ἐκάστου τοὺς ὅλους ἤδη βίους δε-
κασμοὶ βραβεύουσι καὶ ἀλλοτρίων θῆραι θανάτων
καὶ ἐνέδραι διαθηκῶν, τὸ δ' ἐκ τοῦ παντός κερ-
δαίνειν ὠνούμεθα τῆς ψυχῆς ἕκαστος πρὸς τῆς . . .¹
ἡνδραποδισμένοι, ἄρα δὴ ἐν τῇ τοσαύτῃ λοιμικῇ
τοῦ βίου διαφθορᾷ δοκοῦμεν ἔτι ἐλευθέρον τινα κρι-
τὴν τῶν μεγάλων ἢ [μεγάλων ἢ] διηκόντων πρὸς
τὸν αἰῶνα καδέκαστον ἀπολελεῖσθαι καὶ μὴ κατ-
αρχαιρεσιάζεσθαι πρὸς τῆς τοῦ πλεονεκτεῖν ἐπι-
10 θυμίας; ἀλλὰ μήποτε τοιούτοις, οἳ περ ἐσμέν
ἡμεῖς, ἄμεινον ἄρχεσθαι ἢ ἐλευθέροις εἶναι· ἐπέι-
τοιγε ἀφεθεῖσαι τὸ σύνολον, ὡς ἐξ εἰρκτῆς ἄφεται,
κατὰ τῶν πλησίον αἱ πλεονεξίαι κἂν ἐπικλύσειαν
11 τοῖς κακοῖς τὴν οἰκουμένην. ὅλως δὲ δάπανον ἔφην
εἶναι τῶν νῦν γεννωμένων φύσεων τὴν ῥαθυμίαν,
ἢ πλὴν ὀλίγων πάντες ἐγκαταβιοῦμεν, οὐκ ἄλλως
πονοῦντες ἢ ἀναλαμβάνοντες εἰ μὴ ἐπαίνου καὶ
ἡδονῆς ἔνεκα, ἀλλὰ μὴ τῆς ζήλου καὶ τιμῆς ἀξίας
12 ποτὲ ὠφελείας. “κράτιστον εἰκῇ ταῦτ' εἶναι,”
ἐπὶ δὲ τὰ συνεχῇ χωρεῖν· ἦν δὲ ταῦτα τὰ πάθη,
περὶ ὧν ἐν ἰδίῳ προηγουμένως ὑπεσχόμεθα
γράψειν ὑπομνήματι, ὃ τὴν τε τοῦ ἄλλου λόγου
καὶ αὐτοῦ τοῦ ὕψους μοῖραν ἐπεχόντων, ὡς
ἡμῖν. . . .

¹ Perhaps *τρυφῆς* has been omitted here.

souls. A man who has been bribed for his verdict can no longer give an unbiased and sound judgement on what is just and fair, for the corrupt judge inevitably regards his own interest as fair and just. And seeing that the whole life of each one of us is now governed wholly by bribery and by hunting after other people's deaths and laying traps for legacies, and we have sold our souls for profit at any price, slaves that we are to our luxury, can we then expect in such a pestilential ruin of our lives that there is left a single free and unbribed judge of the things that are great and last to all eternity? Are we not all corrupted by our passion for gain? Nay, for such as we are perhaps it is better to have a master than to be free. Were we given complete liberty we should behave like released prisoners, and our greed for our neighbours' possessions would swamp the world in a deluge of evils. "In fact," I said, "what spends the spirit of the present generation is the apathy in which all but a few of us pass our lives, only exerting ourselves or showing any enterprise for the sake of getting praise or pleasure out of it, never from the honourable and admirable motive of doing good to the world."

"'Tis best to leave this to a guess ^a" and pass on to the next question, which is that of the Emotions, a topic on which I previously undertook to write a separate treatise, for they seem to me to form part of the subject of writing and especially of sublimity. .

[*The rest is lost.*]

• Eur. *El.* 379.

DIONYSIUS OR LONGINUS

ADDITIONAL NOTES

P. 148, ° The sense but not the exact words of Genesis i. 3 and 9. "The idea of the first and instantaneous appearance of light . . . is sublime ; and its primary appeal is to sense. The further idea that this transcendently glorious apparition is due to mere words, to a breath, . . . heightens enormously the impression of absolutely immeasurable power."—A. C. Bradley, *Oxford Lectures on Poetry*, p. 57.

P. 198, ° Lit. "to be hung all over with bells," as some war-horses were. In [Demosthenes] *Aristogeiton* § 90 κώδωνας ἐξαψάμενος is used of advertising what had better be concealed. A "figure" should be concealed not advertised, cf. chapter xvii. § 1 (*sub fin.*).

P. 207, ° Verrall detects a buried iambic line :

ὥς οὔτε Πλοῦτον ἀργυροῦν ἰδρυμένον
ἐὰν ἐνοικεῖν οὔτε δεῖ χρυσοῦν πόλει

and censures Longinus for not recognizing a quotation introduced by Plato to enrich the passage with literary association.

P. 229, ° From the speech entitled *Halonnesus* (§ 45), no longer attributed to Demosthenes.

P. 233, ° ἀρμονία is a combination of elements in a proper proportion. In music these elements are treble and base and the result melody. In writing the composition of clauses, sentences, paragraphs is a "harmony," but Longinus is thinking here rather of the aural effect of good composition, the melody of words.